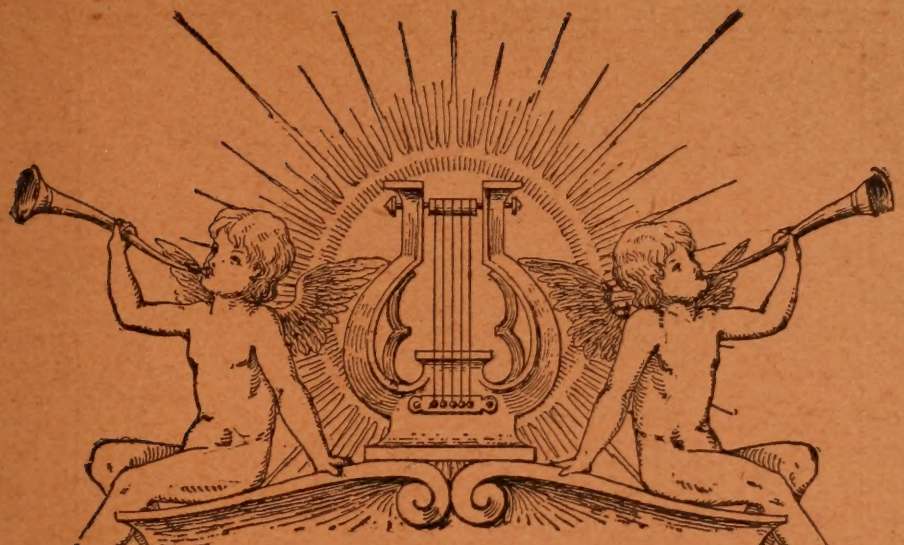


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WITH HISTORICAL AND DESCRIPTIVE
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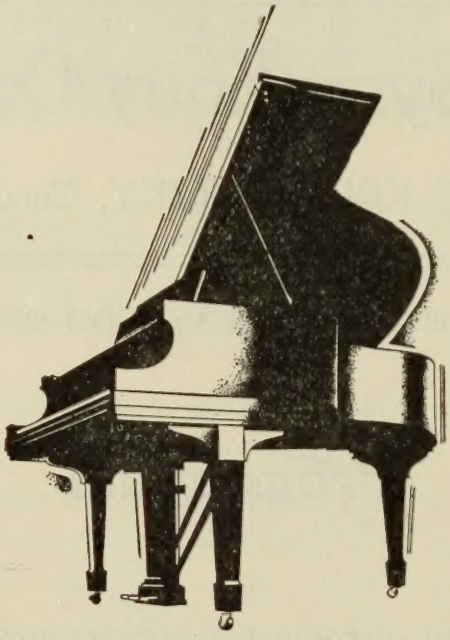
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FRIDAY AFTERNOON, OCTOBER 5, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 6, at 8.15 o'clock

Beethoven . . . . Overture to "Leonore," No. 3, Op. 72

Debussy . . . . . Nocturnes

a. Nuages.
b. Fêtes.

Hindemith . . . . . Concerto for Orchestra, Op. 38

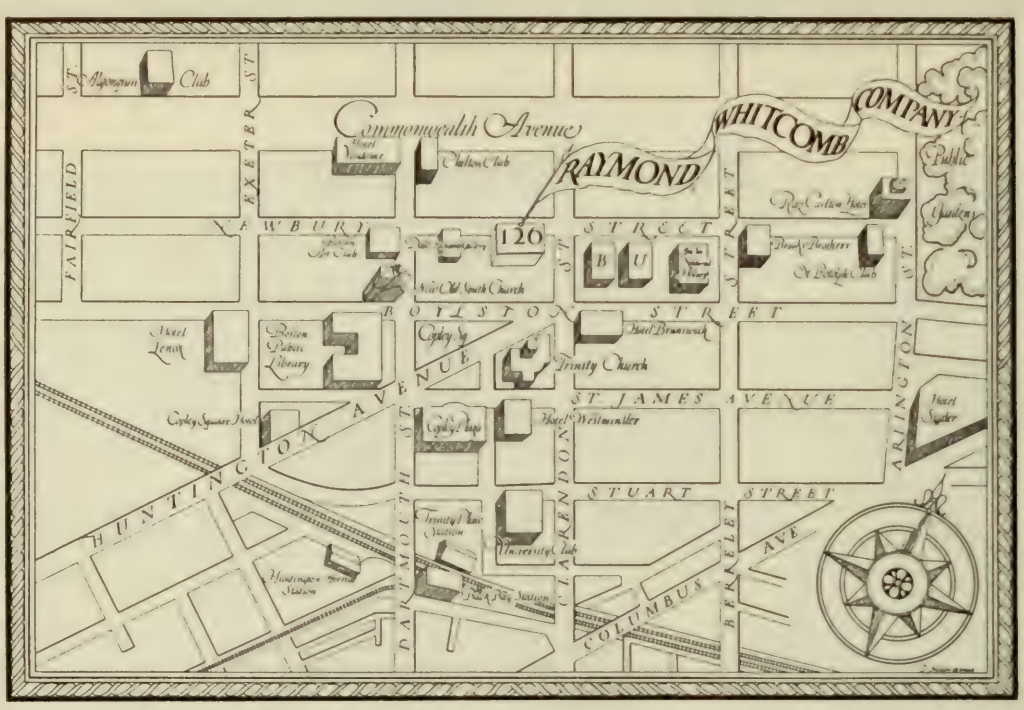
I. Mit Kraft, ohne Pathos und stets lebendig.
II. Sehr schnell.
III. Marsch für Holzbläser.
IV. Basso ostinato.

Beethoven . Symphony No. 3 in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

There will be an intermission before the symphony

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert



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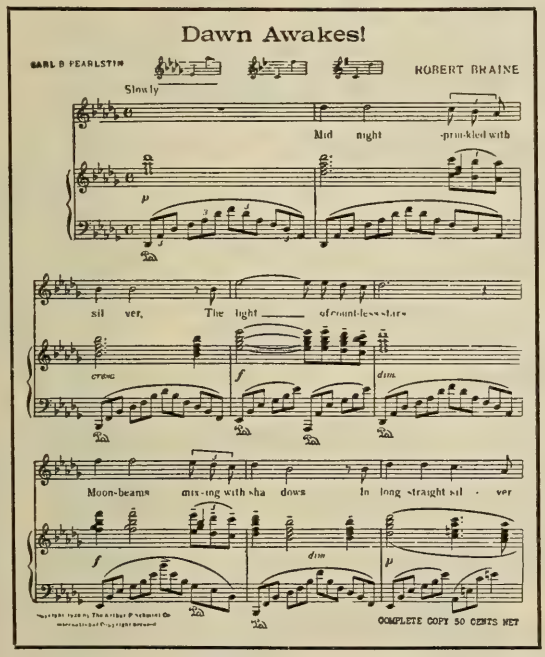
Overture to "Leonore" No. 3, Op. 72 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Cache; Wachthauptmann, Meister. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, her performance was now (1805) somewhat defective, simply from lack of stage experience."

The first performance of the opera in Boston was at the Boston Theatre on April 1, 1857, with Mmes. Johannsen and Berkiel, and Messrs. Beutler, Neumann, Oehlein, and Weinlich.

. . DAWN AWAKES! . .



A New Song

by

ROBERT BRAINE

Midnight sprinkled with silver,
The light of countless stars,
Moonbeams mixing with shadows
In long straight silver bars.

A silence that is golden,
And then — far away,
Among the hills a bluebird trills,
Dawn awakes, and it is day!

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"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture.

The order of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio."

The key of the "Leonore" Overture No. 3 is C major. A short fortissimo is struck. It is diminished by wood-wind and horns, then taken up, piano, by the strings. From this G there is a descent down the scale of C major to a mysterious F-sharp. The key of B minor is reached, finally A-flat major, when the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera), is played. The theme of the Allegro, C major, begins pianissimo, first violins and violoncellos, and waxes impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string

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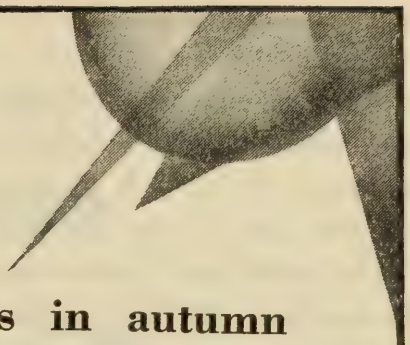
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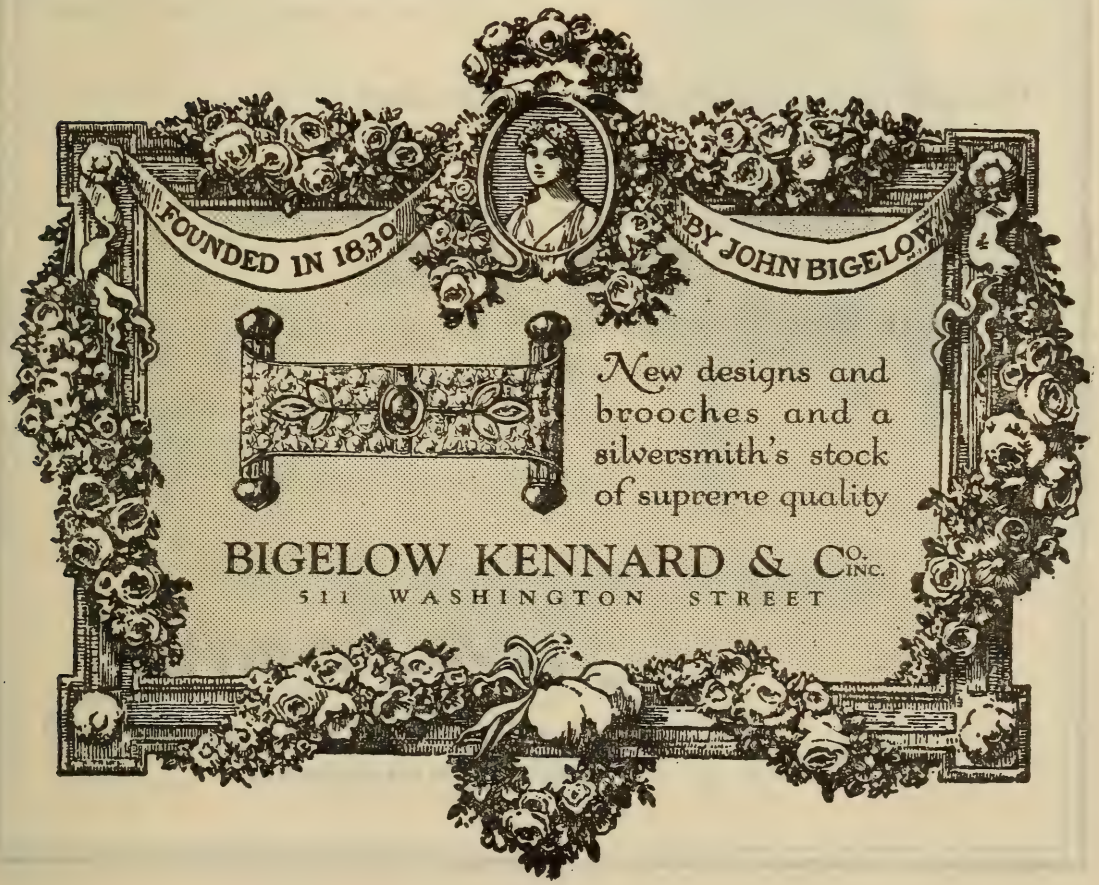
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accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call off stage. The twice-repeated call is answered in each instance by the short song of thanksgiving from the same scene. Leonore's words are: "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first part and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J. Webb was the conductor. The score and the parts were borrowed; for the programme of a concert by the Society on January 24, 1852, states that the Overture was then "presented by C. C. Perkins, Esq."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

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NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III., "SIRENS" . . . . . CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

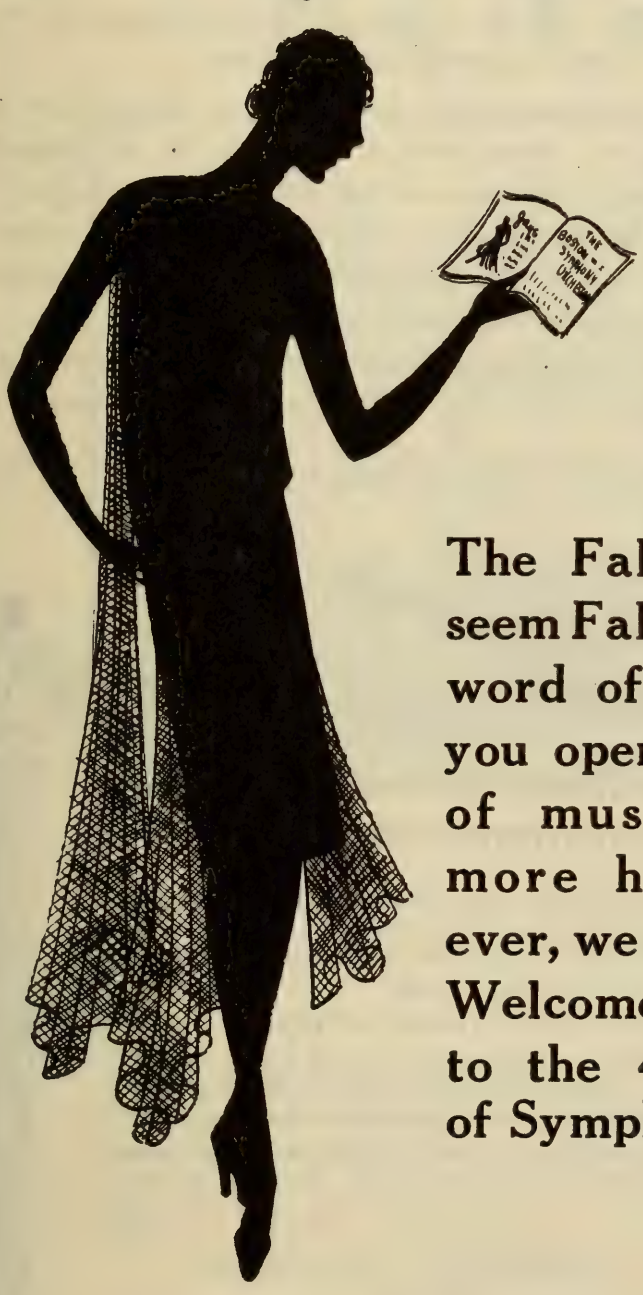
The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Symphony Orchestra, led by Vincent d'Indy as guest, at Philadelphia, December 4, 1905, Washington, D.C., December 5, 1905, New York, December 9, 1905. The three were played at a concert of the Boston Symphony Orchestra in Boston, December 12, 1908. Mr.

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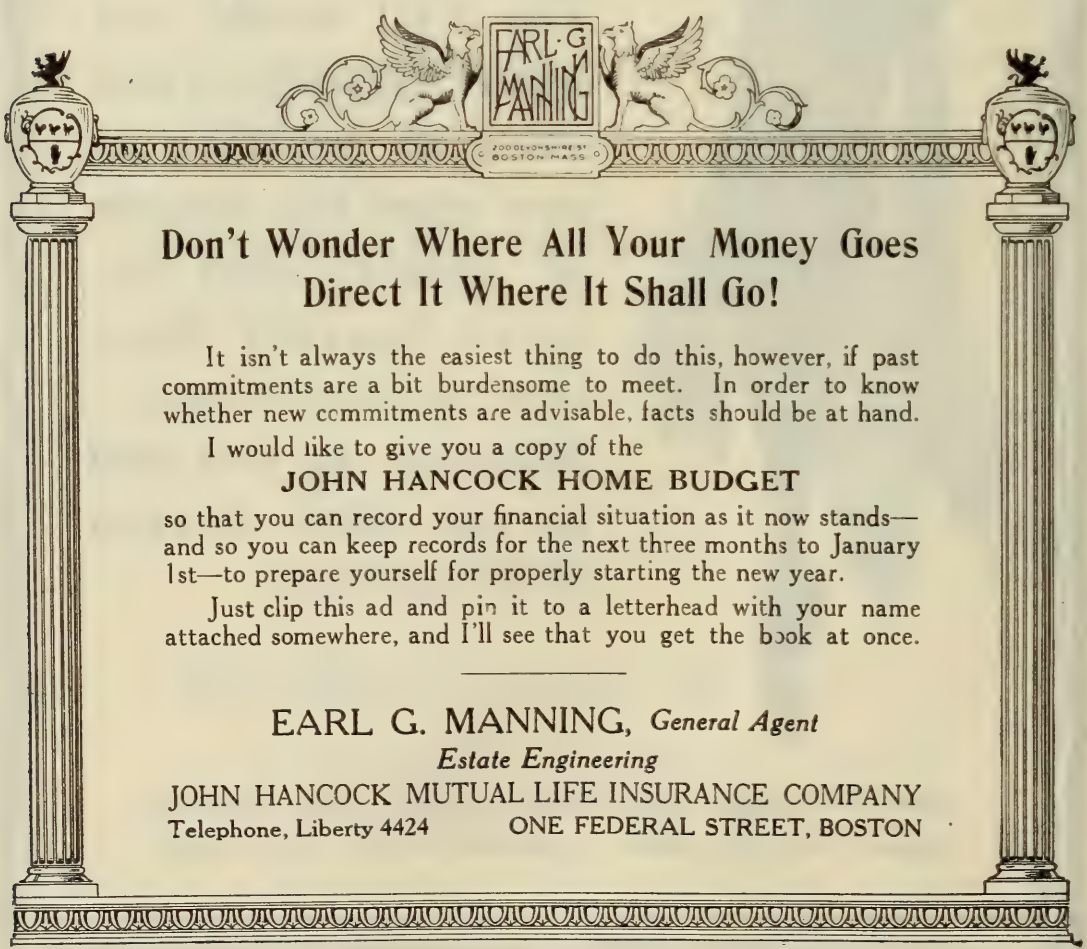
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Fiedler conducted, and the Choral Club of the New England Conservatory of music sang the vocal parts in the third Nocturne. The three were performed again in Boston by the Boston Symphony Orchestra on April 27, 1912, when the Musical Art Club sang the vocal parts. The first Nocturne was played on April 5, 1918, in memory of the composer. The three were performed at a Symphony concert, March 8, 1919, with a female chorus trained by Stephen Townsend, when the revised version was used for the first time in this country. Nos. 1 and 2 were performed on October 7, 1921, November 7, 1924, May 1, 1925, and October 8, 1926.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned



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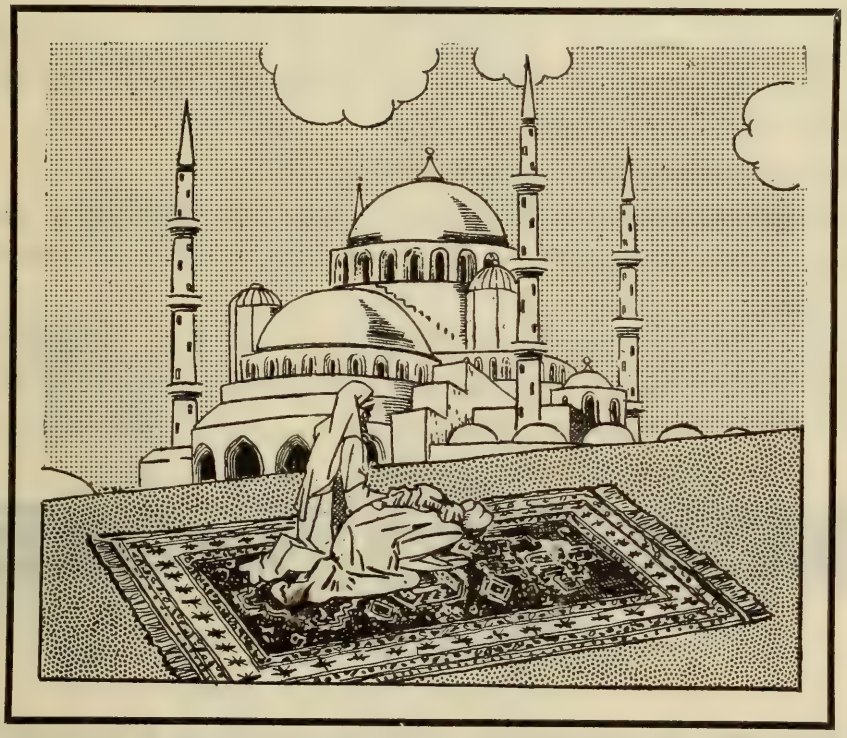
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with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

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"'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns three trumpets, three trombones, bass tuba, two

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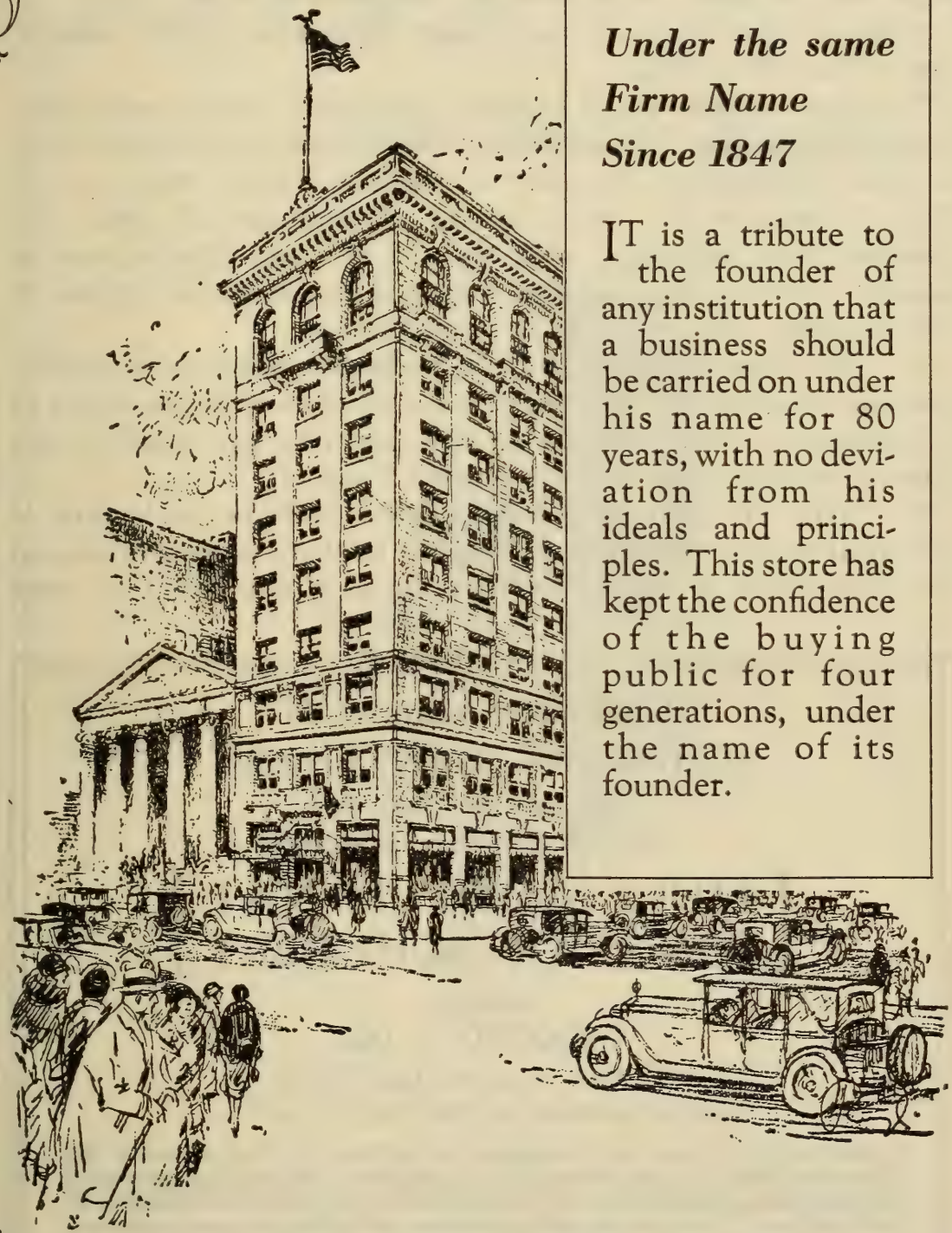
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harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, the late music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every

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dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

Alfred Bruneau with regard to the "Nocturnes": "Here, with the aid of a magic orchestra, he has lent to clouds traversing the somber sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens."

Questioning the precise nature of the form that shapes these Nocturnes, the reader may well ponder the saying of Plotinus in his Essay on the Beautiful: "But the simple beauty of color arises, when light, which is something incorporeal, and reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."



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Concerto for Orchestra, Op. 38 . . . . . Paul Hindemith

(Born at Hanau, November 16, 1895; living at Frankfort-on-the-Main)

Hindemith has devoted himself to music since his eleventh year, especially to violin playing. His teachers in composition were Arnold Mendelssohn and Bernhard Sekles at the Hoch Conservatory at Frankfort. Since 1915 he has been the first concert-master of the Opera orchestra at Frankfort. He is the viola player of the Amar Quartet (Licco Amar, Walter Casper, Paul Hindemith, and Maurits Frank—in 1926 Rudolf Hindemith was the violoncellist). This concerto, Op. 38, was performed for the first time at the seventh Philharmonic Concert in Berlin on January 11, 1926. William Furtwängler conducted. The first performance in the United States was by the Boston Symphony Orchestra in Boston, Mr. Koussevitzky conductor, on March 5, 1926.

Apropos of a performance in Berlin, Adolf Weissmann wrote in a letter to the *Christian Science Monitor:* "Promising indeed among the young German composers is Paul Hindemith. More than promising he is not yet. For the viola-player, Paul Hindemith, traveling with the Amar Quartet through half Europe, has seldom time enough to work carefully. The greater part of his compositions

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were created in the railway car. Is it, therefore, to be wondered at that their principal virtue lies in their rhythm? The rhythm of the rolling car is, apparently, blended with the rhythm springing from within. It is always threatening to outrun all the other values of what he writes. For that these values exist cannot be denied."

A foreign correspondent of the *London Daily Telegraph,* having heard the concerts conducted, Fritz Busch wrote: "It was all rather an exhilarating nightmare, as if Hindemith had been attempting to prove the theorem of Pythagoras in terms of parallelograms, which is amusing, but utterly absurd."

* * *

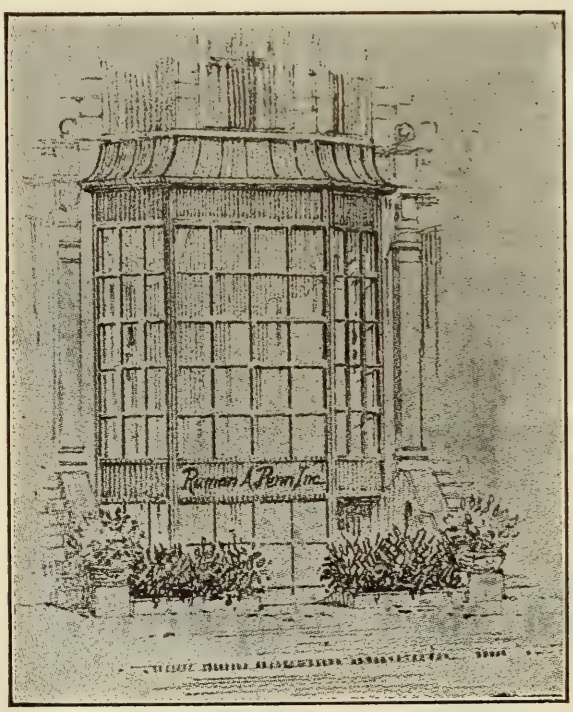
The catalogue of Hindemith's compositions is already a long one. It includes these works:

OPERAS: "Mörder, Hoffnung der Frauen,"* one act (Stuttgart, 1921—the music is said to be much more amiable than the title.

"Das Nusch-Nuschi,"† one act (Stuttgart, 1921—first performed in concert form).

*Text by Oskar Kokoschka, painter and poet. Sombre drama of the relations between man and wife.

†Music for Franz Blei's Burmese puppet play.

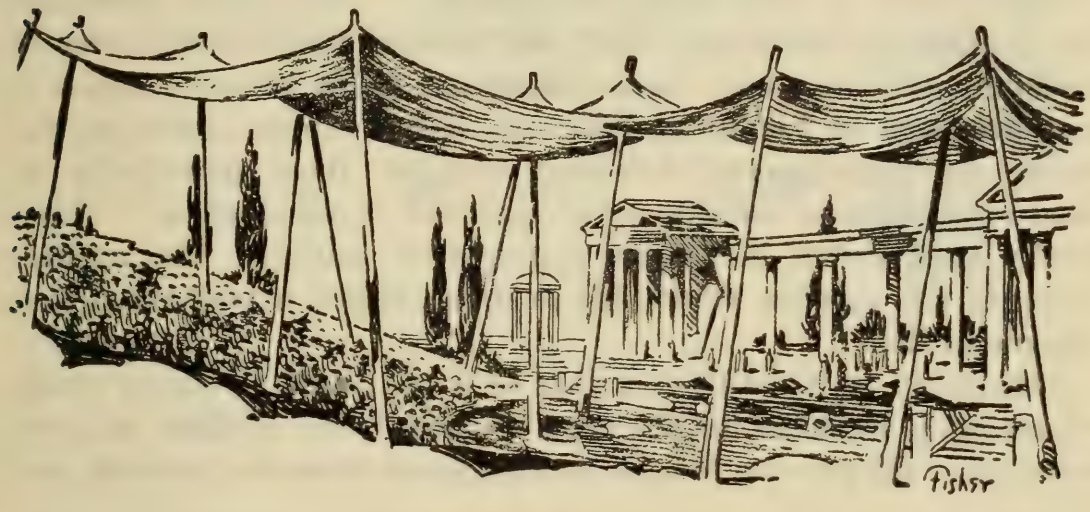


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"Sancta Susanna,"* one act (Frankfort, 1922).

"Tuttifantchen Weihnachten" (Darmstead, 1922).

"Cardillac," libretto, based on E. T. A. Hoffmann's "Das Fräulein von Scuderi: Erzählung aus dem Zeitalter Ludwig des Vierzehnten" (third volume of "Die Serapions-Brüder"). This opera, produced at Dresden in November, 1926, has excited marked attention in German, Austrian, and Czecho-Slovakian opera houses. When it was produced in Vienna in 1927, Dr. Rudolf Felber described the music as "intentionally deformed, brought about principally by combining various melodic lines unsuited to each other." Other critics have writen in a more appreciative manner. The musical critic of the *London Times,* for example, heard a performance at Prague in 1927.

"The story of 'Cardillac' is that of a goldsmith living in Paris, whose art is so much his life that he cannot bear to part with his creations. He pursues his purchasers, stabs them in the back, and

*The subject—"the erotic woes of a nun predestined to a tragic end. . . . All outward occurrences, the mysterious rustlings in the dark church, the 'voices' of nature; are interpreted as experiences of the heroine's soul. This example of a new operatic art is bound to have historical influence."—*Alfred Einstein.*

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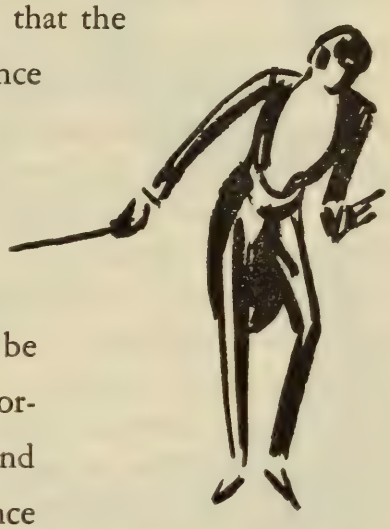
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so regains possession of his treasures, not from any vulgar greed of gold and jewels, but as a logical outcome of the doctrine of art for art and the artist's sake. The artist must live, and so he sells his art-work; but the artist must also have the joy of contemplating his art-work, and as there is no need for anyone else to live he recovers it by this simple and obvious method. The goldsmith Cardillac is a hero meet for treatment by the methods of that school of composers which Hindemith represents. Without accusing them of any murderous propensities, one finds a likeness to him in their self-absorption and their superiority to the idea of art as a source of pleasure to ordinary folk. Wagner's idea of writing music for the unlearned is abhorrent to them; all Wagner's ideas are particularly abhorrent to Hindemith. His score is laid out in solos, duets, and ensemble numbers as a reaction from the quasi-naturalism of the Wagnerian music-drama. His orchestra is not to wallow in the personal sentiments and the spiritual states of the individuals represented on the stage. They must do all that for themselves, while the orchestra elaborates a series of fugues in perpetual disarray."

The critic ends by saying: "What impresses one is the fact that, in spite of all the perversity of this remarkable work, the irritating mixture of operatic conventions with a style which proclaims defi-

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ance of them, and the curious monotony of the orchestral texture, something vital has been said which could not have been said in any other way. Prejudices are gradually borne down, revolt silenced. When the curtain falls on that last chord, even the hearer most grounded in the accepted traditions of tonal art finds himself moved to admiration of the composer's complete absorption in his self-created problem."

"Zwischenaktspotpourri." Chamber opera. Baden-Baden Festival, July 20, 1927. Mr. Olin Downes gave this description in the *New York Times* of August 14, 1927:

In the breakfast room sits the deaf old aunt, rocking and knitting. She does this all through the play, regardless of everything. She sneezes. The wife enters in pajamas and takes "Frühstuck." The husband comes in suddenly, hangs his hat on a nail. "Good-morning." Everything goes very quickly, to mechanical-sounding music played principally on two pianos, one piano solo, the other piano duet. A servant with a letter for madam. "Whose letter?" the husband asks. "From my tailor." The husband is suspicious. He grasps the letter. They struggle. "Well, then, it's from my lover." Husband pulls his pistol. Click! The wife falls dead. A doctor and an undertaker enter. They try the pulse, take away the body. The husband throws himself through a papier-mâché window.

Now appears an old magician. Life is nothing, anyway, but "hin und

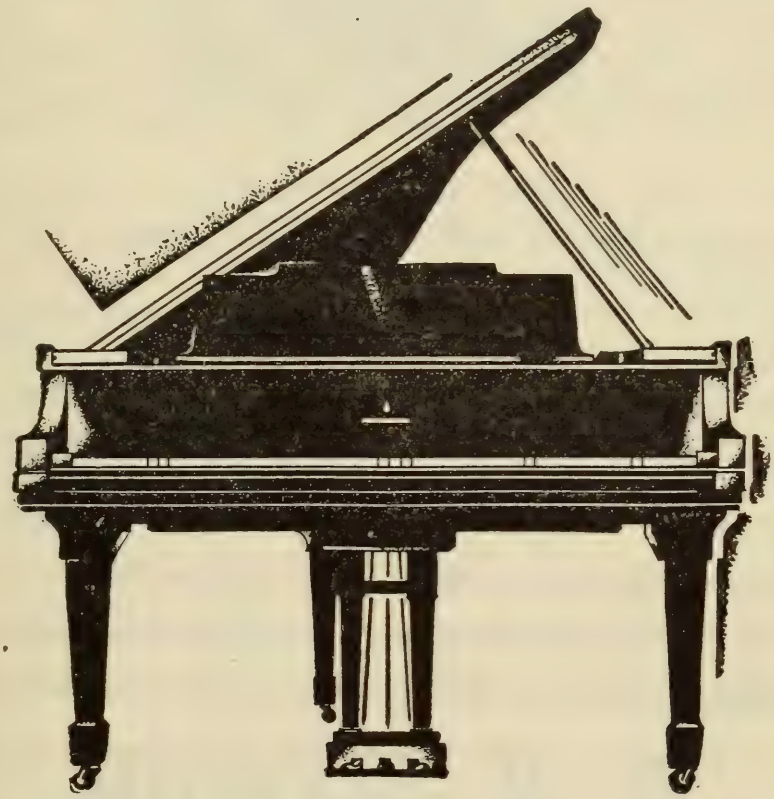
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zurück." Life and death, death and life, succeed each other in endless chain. Matters shall go backward now, to the middle, or the end, as you choose to think it, of the cursed cycle. The magician disappears. The husband steps back through the window. They bring in the wife's body, the husband shoots. She struggles with him, the servant brings in the letter. The husband takes his hat from the peg. "Good-morning." He walks backward from the room. The wife takes her coffee, the old aunt sneezes, knits and rocks in her dream! And as the score began, so it ended. Entertaining music for an entertaining concert. The music of Hindemith was a flute, saxophone, trumpet, trombone, and the two pianos. In the "Zwischenaktspotpourri," the wife was Johanna Klemperer, excellent in this part: Betty Mergler the aunt, and Martha Lothar the servant girl.

Orchestral and Chamber Music: Concerto for strings; Concerto for piano and orchestra;* Orchestral Suite, Dances from the opera "Nusch-Nuschi"†; violin sonatas Op. 11, Nos. 1 and 2; Sonata for viola and piano; Kammermusik I, Op. 24; five string quartets; piano quintet; Sonata for violoncello and piano; clarinet quintet; two sonatas for viola d'amore and piano; Sonata for viola solo. Concert Music for five blowers; Chamber Music for small orchestra; "Piano Suite, 1922." Suite for mechanical organ. Suite from the ballet "Der Daemon."

*Played by Mr. Gieseking and the Symphony Society at New York on January 17, 1926.

†Played by the Philadelphia Orchestra at Philadelphia on November 14, 1924.

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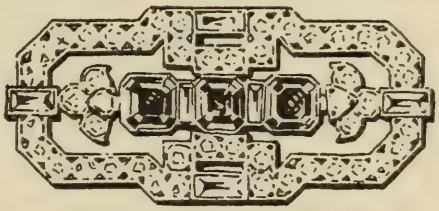
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Concerto for piano and twelve solo instruments (Venice, September 3, 1925). International Society for Contemporaneous Music. Mme. Von Lübbecke, pianist.

Serenade, composed to texts of a romantic nature by Adolf Licht, Ludwig Lieck, Eichendorff, Mahlmann, and Meinhold. Each one of the poems is preceded by a little instrumental prelude in which the composer affects to show himself entirely detached from his subject. "But it is a device which deceives nobody," said a Parisian critic in May, 1927. "In order to deceive, it would have been necessary that neither the voice nor the words should intrude; as soon as they are heard all this fine subjectivism collapses, through them are heard the beating of a heart that pulses like all the hearts of the world; and it is then that the art of M. Hindemith is most moving. . . . It is said that M. Hindemith employs in the theatre the same methods used in his chamber music, and that in his latest work he accompanies the most tragic scene with a little air played by the flute. We wager that if the scene moved his audience it is because the theoretical principles of objectivism were not apparent. The day when M. Hindemith lets fall from his face the mask he has placed there, we shall see that he presents the familiar features of the romantic musician and the essentially German symphonist, a fertile author of monumental works of great potential worth."

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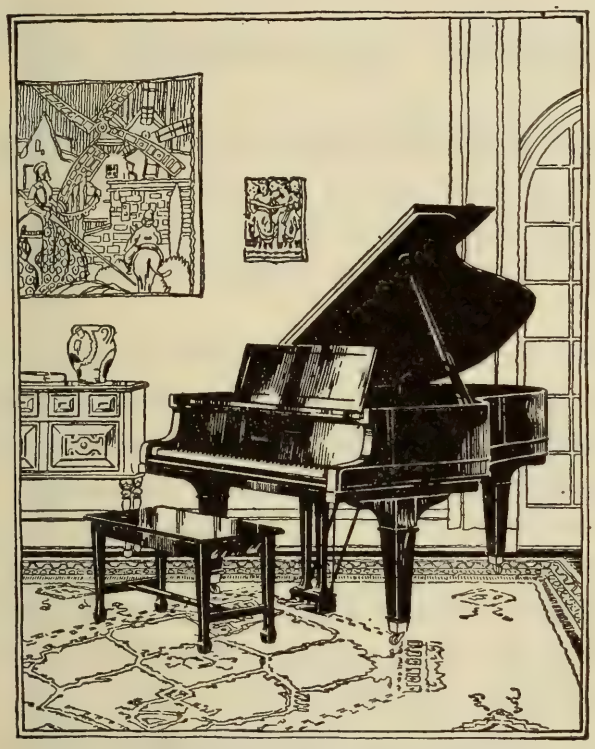
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Cantata of six parts, for soprano, oboe, viola, and violoncello.

Hindemith's "Auf der Treppe sitzen Ohrchen" and "Durch die Abendlichen Gaerten," Op. 17, have been sung in Boston by Mme. Eva Gauthier.

Hindemith's "Kleine Kammermusic" for five wind instruments was played at a concert of the Boston Flute Players' Club, Mr. Laurent musical director, in Boston, on November 15, 1925. Flute, Mr. Laurent; oboe, Mr. Gillet; clarinet, Mr. Allegra; horn, Mr. Valkenier; bassoon, Mr. Allard.

"Paul Hindemith is the Young Hopeful of contemporary musical Germany. He is only twenty-nine years old, yet he has already found a place in Riemann's great *Musiklexicon* as 'the freshest and most full-blooded talent among the younger German composers.' He has achieved the not inconsiderable feat of delighting the conservatives because he does not yield too much to radical clamor, and placating the radicals because he is not hopelessly reactionary. He appears to be adept at carrying water on both shoulders. He

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has won the approval of that mellowing old Tory, Richard Strauss, and at the same time he is said not to be wholly unacceptable to the more ferocious of the Young Lions of the German countryside. He seems to be able to write polytonally or atonally if he chooses, but also to write, as the Academics might observe, like a gentleman. Richard Strauss is reported to have said to him: 'But why do you write atonally, when you have talent?'"—*Lawrence Gilman* (Programme Book of the Philadelphia Orchestra, November 14–15 1924).

* * *

The score of this concerto calls for these instruments: Two flutes (one interchangeable with piccolo), two oboes, clarinet in E-flat, clarinet in B-flat, bass clarinet, two bassoons, double bassoons, three horns, two trumpets, two trombones, bass tuba, kettledrums, small drum, middle-sized drum, bass drum, cymbals, triangle, tambourine, Holztrommel (block), Holzklatsche (clapper). String quintet.

* * *

Mr. Ernest Newman wrote in the *Sunday Times* of London (September 19, 1926) apropos of the first performance in that city of the "Concerto for Orchestra":

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As its title suggests, the "concerto" reverts to the older type, the modern shop-window display-soloist being replaced by instruments or groups of instruments within the orchestra itself. Hindemith is now thirty-one, and it is time he began to grow up. One cannot go on playing the Infant Phenomenon for ever; what is amusing enough for a juvenile performance or two becomes a very stale joke if it is repeated well on into manhood. At best, Hindemith is now the Dashing Young Sergeant of German music, priding himself particularly on his dash. But there are few things more tiring to the listener than mess-room high spirits with the minimum of intelligence to fortify them; and, like so many of Hindemith's works, this concerto, while it leaves us in no doubt as to his cheery enjoyment of his own activity, leaves us in considerable doubt as to the volume and the quality of his brains. How he gabbles on in his bright juvenile way, and how little he has to say that any rational person wants to hear! And how easy it is to gabble with as many tongues as the modern orchestra provides you with! But boil this gabble of Hindemith's down, and you are left with just half a cupful of thin, innutritious slop. The music has no real substance or significance at any point.

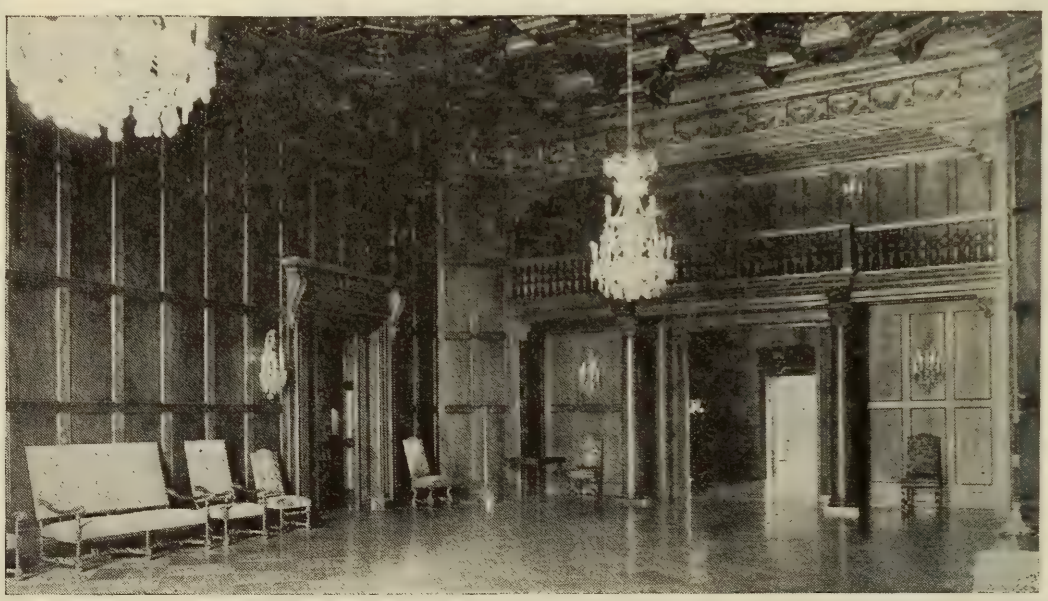
Hindemith's thematic method is the familiar modern one of drawing a thoroughly conventional melodic line and then trying to disguise its conventionality by putting it slightly out of straight here and there. But it is in vain that he tries to sell us this new coat of his for genuine seal: it shrieks "coney" at us through every hair. His "polytonality" is, as usual with writers of this sort, only kicking up a great splash and making a pretense of swimming. Old Hans Richter summed the method up long

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RECEIPTS	1926	1927	1928
Gross Income from Concerts	$490,821.50	$549,357.31*	$520,286.17
Symphony Hall Rents, etc. .	115,364.99	97,474.14	101,827.67
Programmes	53,566.65	52,711.00	50,889.86
Sale of Bound Volumes . .	884.20	248.00	275.00
Interest on Bank Balances .	3,225.01	3,866.47	4,352.73
Sundry Receipts	628.46	495.68	329.33
Operating Income	$664,490.81	$704,152.60	$677,960.76
Payments	729,487.02	762,183.73	780,957.46
Operating Deficit	$64,996.21	$58,031.13	$102,996.70
Income Endowment Fund and Interest	11,194.21	13,734.15	15,928.47
Net Loss	$53,802.00	$44,296.98	$87,068.23

*Includes Beethoven Festival.

This year, orchestra salaries will be increased by nearly $15,000.00. this season has not been sold. These figures, plus the amount that prove for the coming year. As these concerts can only be carried on by the gen

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E BOSTON SYMPHONY ORCHESTRA, INC.

7 and 1928 at the close of business July 31st. Before the 1928 season
criptions to cover that amount. The actual deficit was $87,068.23,

PAYMENTS	1926	1927	1928
Expenses of Concerts, Rents, Travelling Expenses, Soloists, etc.	$158,230.92	$175,361.69	$164,613.39
Symphony Hall Maintenance	120,262.16	110,245.02	109,233.95
Programmes	42,069.73	41,442.49	40,112.14
Orchestra Salaries	361,756.71	387,703.77	420,887.33
Other Salaries	29,093.00	29,351.00	29,991.00
Insurance	1,530.24	1,760.04	1,718.45
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Sundry Expense	12,339.22	10,617.05	10,241.41
	$729,487.02	$762,183.73	$780,957.46

come will be decreased by $32,000.00, as the broadcasting privilege for
be the actual deficit last year, give an estimated deficit of $134,000.00
sity of the public, subscriptions to meet this deficit are requested.

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ago—in fact, before the present disease had acquired its name: "It's easy enough," he said to a friend of mine, "to combine any number of themes so long as you don't mind what it sounds like." He was speaking apropos of the "Hero's Works of Peace" section in "Ein Heldenleben." But Strauss is a master, and underlying the apparent arbitrariness of this combination of all sorts of quotations from his own earlier works is a sure sense of a totality of which the thematic fragments are vital parts. The average modern polytonist simply flings different themes simultantously into the orchestra and trusts to luck for something sensible to emerge from the scramble.

Symphony No. 3, in E-flat major, "Eroica," Op. 55

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Anton Schindler wrote in his life of Beethoven (Münster, 1840):

"First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we

The Taking of Ticonderoga in 1775

By ALLEN FRENCH

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now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his ad-



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miration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues

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against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. *"C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according



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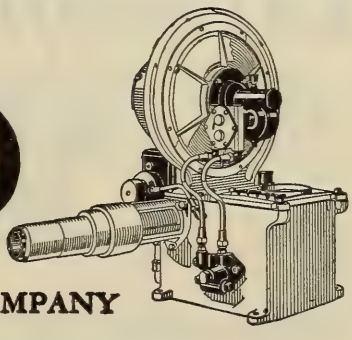
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to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theatre an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or

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after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention wlil be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

The symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme. Goria Botho, who sang airs from "Robert le Diable" and "Charles VI."; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The first movement, Allegro con brio, E-flat major, 3–4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the violoncellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in

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1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2–4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is de-

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veloped; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the "*militarisme,*" the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3–4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2–4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Pro-

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metheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the woodwind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

∴

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which

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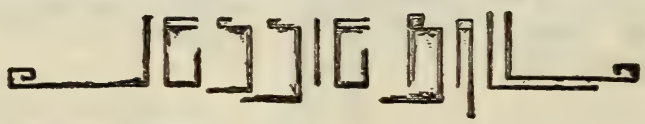
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is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*'Held'*) the whole, the full-fledged *man*, in whom are present all the purely human feelings of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing

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Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Banaparte."

And there Bülow might have stopped where Beethoven began.

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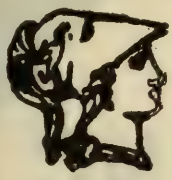
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Scene I: Birth of Apollo.

Scene II: Variation of Apollo (Apollo and the Muses) — Apollo and the Three Muses: Calliope, Polymnie and Terpsichore — Variation of Calliope — Variation of Polymnie — Variation of Terpsichore — Variation of Apollo — Apollo and Terpsichore — Coda (Apollo and the Muses) — Apotheosis.

Kodály . . . . . Háry János Suite

Prelude. The Fairy Tale Begins—Viennese Musical Clock—Song—The Battle and Defeat of Napoleon — Intermezzo — Entrance of the Emperor and his Court.

Schumann . . . . Symphony in B-flat major No. 1, Op. 38

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II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto più vivace; Trio II.
IV. Allegro animato e grazioso.

There will be an intermission before the symphony

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JORDAN HALL, Tues. Eve., Oct. 30.....**JAMES FRISKIN**
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JORDAN HALL, Sat. Aft., Nov. 3.....**BRUCE SIMONDS**
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STATLER HOTEL, Wed. Morn., Nov. 14.....**OSSIP GABRILOWITSCH**
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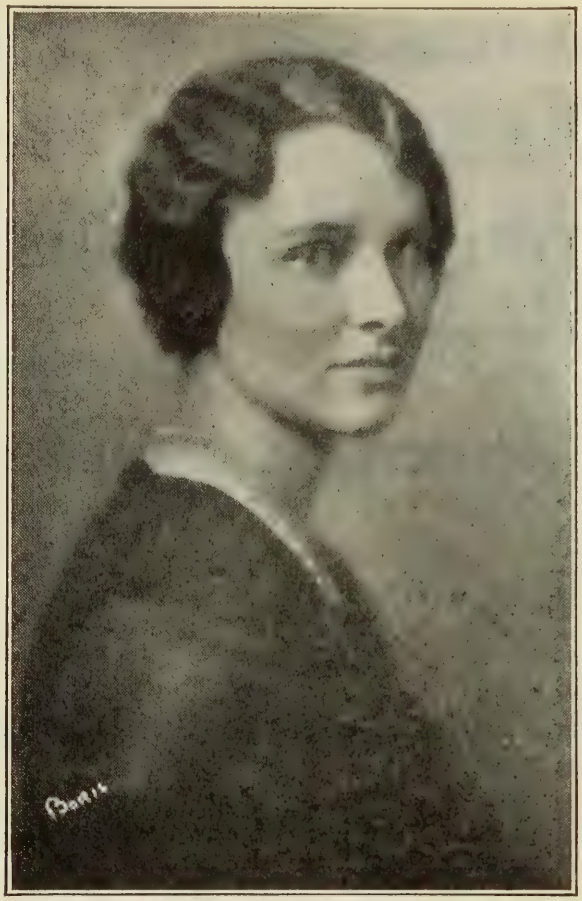
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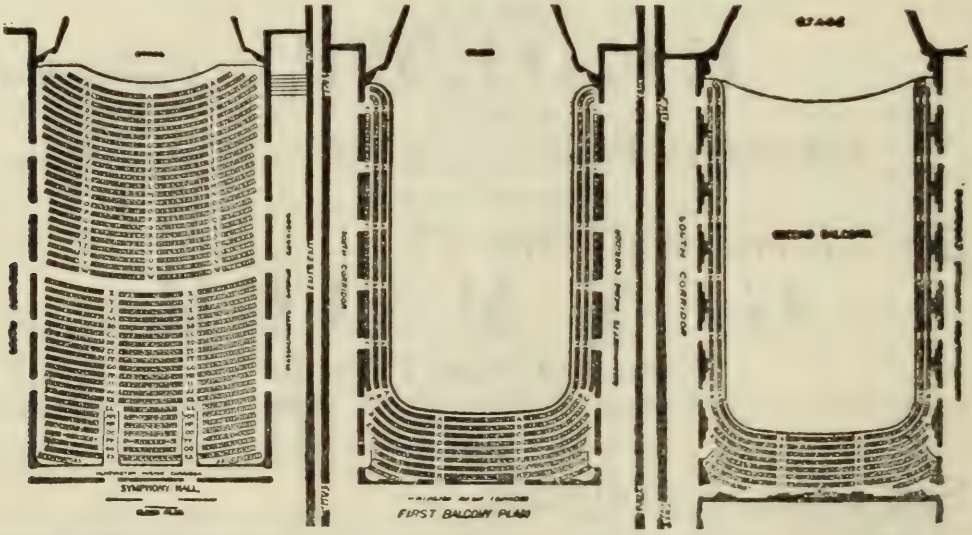


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FORTY-EIGHTH SEASON, 1928–1929

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WITH HISTORICAL AND DESCRIPTIVE
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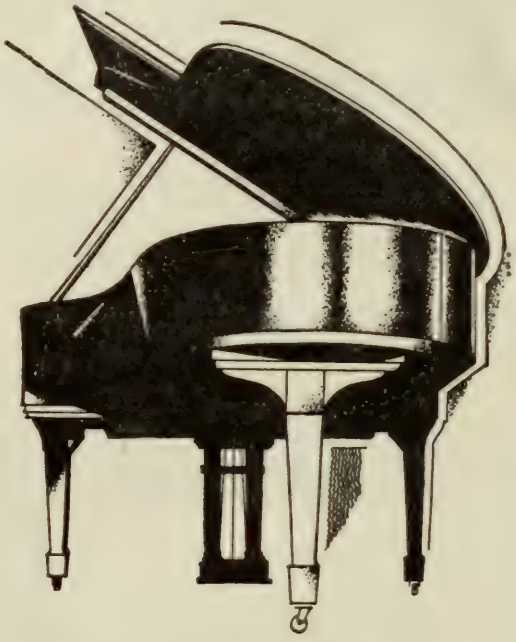
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Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
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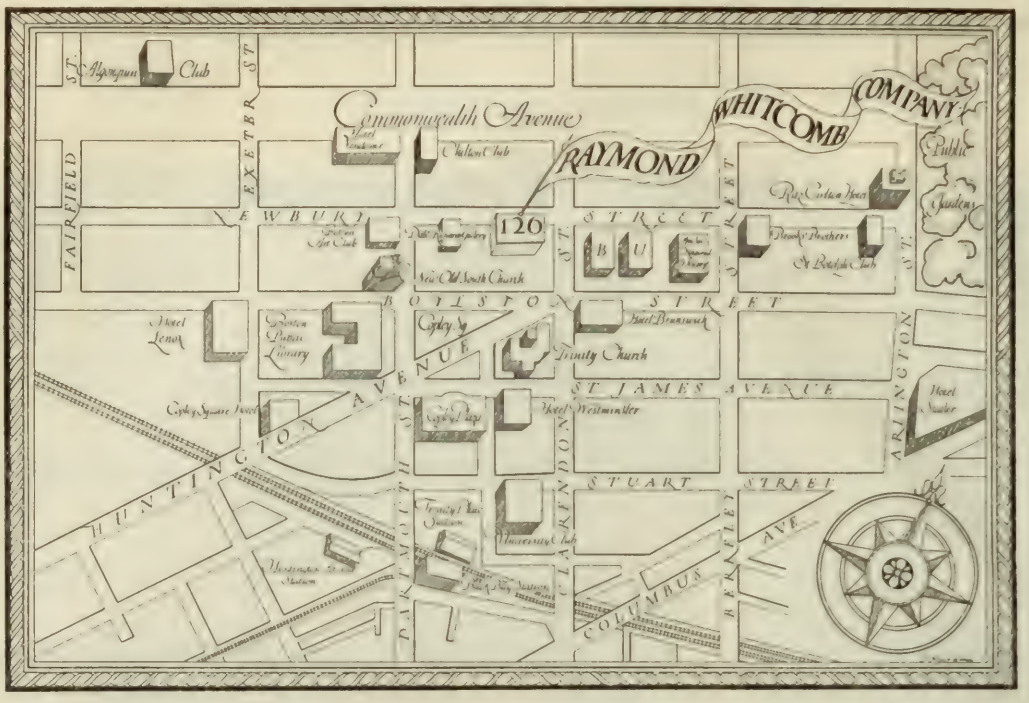
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I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
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This music, scored for strings only, was first heard at Elizabeth Coolidge's Chamber Music Festival in the Library of Congress, Washington, D.C., on April 27, 1928. It was then performed by Adolph Bolm and his associates Mmes. Reiman, Holmes, and Page.

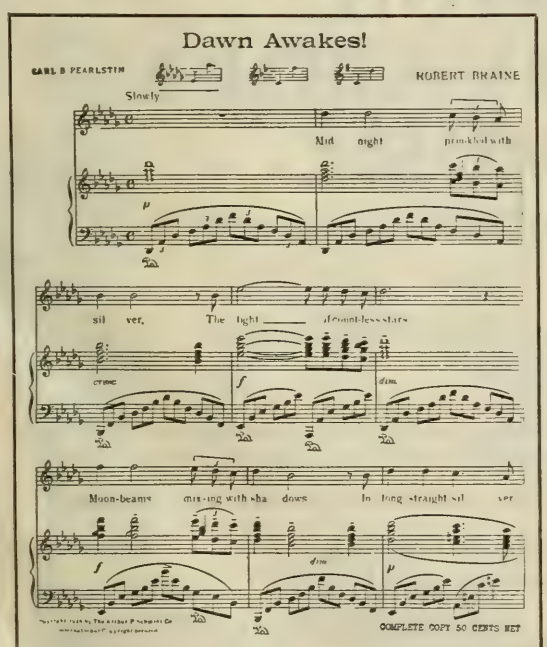
Serge Diaghileff's Ballet Russe brought out the work in Paris at the Sarah Bernhardt Theatre in June, 1928. Serge Lifar mimed Apollo; Mmes. Alice Nikitina, Terpsichore; Lubov Tchernicheva, Calliope; Felia Doubrovska, Polymnia. The choreography was by George Balanchin. Stravinsky conductor "Apollon Musagète," also the ballet "Ode"* by Nicolas Nabokov.

"Apollo Musagetes," with the same dancers and conductor, was produced in London at His Majesty's Theatre on June 25, 1928. The other compositions were "Cimarosiana," conducted by Dr. Malcolm Sargent, and "The Fire Bird," conducted by Stravinsky.

The Paris correspondent of the *London Times* wrote for the issue of June 22 this article concerning the production at the Sarah Bernhardt Theatre:

*This "Ode" is written to the verses of an eighteenth-century poet. The verses celebrate the glory of God as represented in an aurora borealis.

. . DAWN AWAKES! . .



A New Song

by

ROBERT BRAINE

Midnight sprinkled with silver,
The light of countless stars,
Moonbeams mixing with shadows
In long straight silver bars.

A silence that is golden,
And then — far away,
Among the hills a bluebird trills,
Dawn awakes, and it is day!

Carl B. Pearlstin

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"A new work by Stravinsky is inevitably an event of some importance in the world of music, but the developments of his style are perhaps awaited and discussed with greater interest in Paris than in any other capital. The interest of 'Apollo Musagetes' certainly lies primarily in the music, though with the attention half-distracted by the color and movement of the stage it is difficult to appreciate fully the beauties of the score.

"'Apollo Musagetes' has no story and is little more than a series of 'divertissements' dealing with the birth of the god and his inspiration of the Muses. It is dancing rather than action or symbolic significance which counts in 'Apollo.' The choreography by M. Balanchin is founded no doubt on the steps and movements of the classic school, and, while presenting new elements of striking originality and beauty, avoids the grotesque attitudes which have marked the productions of recent years. M. Lifar is the Etruscan Apollo of Veii come to life. From the moment when he emerges from the rock upon which his mother Leto is sitting until the chariot descends from the sky to carry him and the Muses to their new home upon Parnassus, he maintains the lines and gestures of archaic sculpture. Compared with the god, the Muses Terpsichore, Calliope, and Polymnia seem strangely nineteenth-century in their formal ballet skirts and tight mauve bodices, but the contrast is not unpleasant, and Mmes. Nikitina, Tchernicheva, and Doubrovska convey with their accustomed grace and beauty the special attributes of each."

* * *

F. B., in the *Daily Telegraph,* writes of the production of "Apollo" in London:

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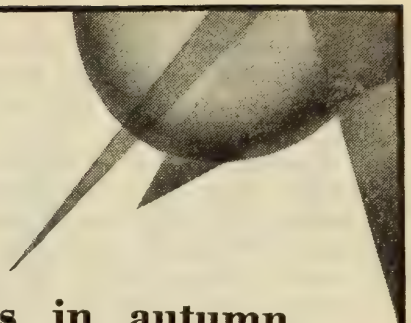
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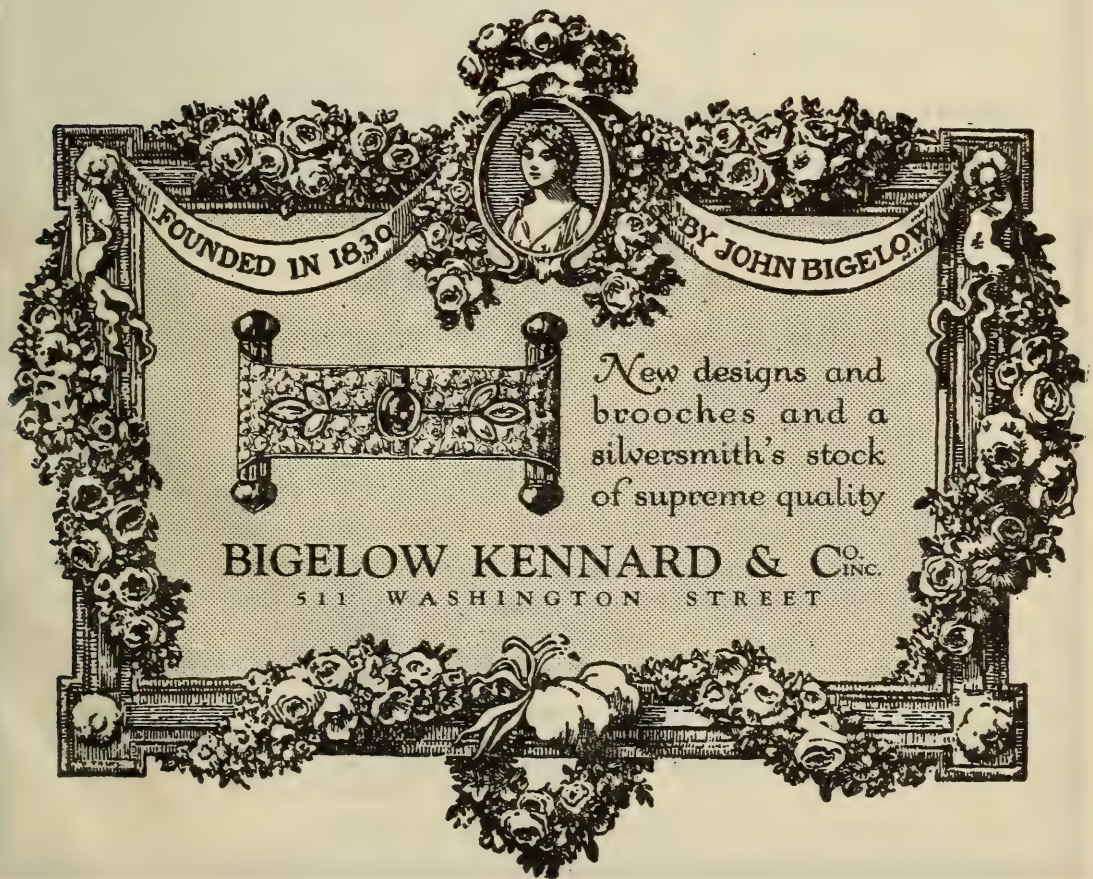
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"That it marks a return to classical tendencies is perhaps an exaggerated way of saying that it consists of clear and less sophisticated music than one would have expected from the composer of 'The Nightingale.'

"There is no plot, but a programme, which for ballet purposes serves probably even better.

"We assist at the very birth of the god; we see him received by two goddesses, who offer him nectar and ambrosia; he grows before our eyes, he moves his limbs tentatively at first, then with ever greater confidence he leaps, till we feel sure that this young god was destined from the first to fall under the notice of M. Diaghileff.

"Three Muses appear—Calliope, Polymnia, and Terpsichore. Apollo has something to say and something to give to each of them. With his gifts and under his tuition, they become the guardians of poetry, of mimic action, and of the dance. But, as could be expected, Terpsichore is the favorite. Apollo dances with her a 'pas de deux,' during which, it would seem, they look in the future, and hear the dances which fascinated Europe until the end of the last century, the waltz occupying a conspicuous position.

"This undoubtedly is the part which puzzled the audience most. They expected the incredible, and they found music but too well authenticated; they were waiting for rhythms, constant only in inconstancy, and they heard measures as smooth as those of 'Rosenkavalier.' Naturally enough, there were some who wondered after the performance whether Stravinsky would not some day repudiate the works of his younger days and begin to write in the manner of Tchaikovsky or Mendelssohn.

"It is difficult to say what a man who can adopt or divest himself of a style as easily as we put on or take off a garment will do next. Perhaps he only chose to be transparent because Apollo was the god of light and the enemy of darkness. But this new style suits the ballet admirably; it is ballet music par excellence, and must have given a free hand to the choreographer, M. G. Balanchin, whose ideas were most admirably carried out."

* * *

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OPPOSITE BOSTON COMMON

The following interesting article by W. H. Haddon Squire was published in the *Christian Science Monitor* of July 14, 1928:

"Stravinsky has spoilt his public. He began a meteoric career by letting off 'fireworks,' and no other contemporary composer has given his admirers so much that may be truly described as sensational. In fact, audiences and critics alike now positively demand that everything he does must startle and dazzle them. They feel cheated if on every occasion the giant does not, in the words of the ancient metaphor. 'Ossa on Olympus heave, on Ossa roll Pelion with all his woods; so scale the starry pole.' They would make the giant their slave.

"Dazzlement and glitter are completely absent from the latest Stravinsky ballet, 'Apollo Musagetes.' Instead, we are confronted both on the stage and in the orchestra, with an economy and simplicity that perhaps only the sophisticated will not find puzzling and mistake for bareness or emptiness. Artistically, 'Apollo Musagetes' is the very negation of those ideals which for more than a century have dominated middle Europe and which can be observed running to seed in Strauss's ballet 'The Legend of Joseph.'

"Twenty years have passed since Gordon Craig wrote '. . . in going through the stage-door of the theatre, I saw there the following words, "Sprechen streng verboten," which means "Speaking Strictly Forbidden." The first moment I thought I was in heaven. I thought, "At last they have discovered the Art of the Theatre." . . .' And happily, in the art-form of ballet, unlike in that of opera, speaking is strictly forbidden. Apollo Musagetes and his Muses and goddesses do not demean themselves by the utterance of our common tongue.

"Their eloquence is music made visible in movement—a language more fitting for gods and goddesses, Apollo Musagetes, and his Muses; and we were left in no doubt that on this occasion Terpsichore was of the three

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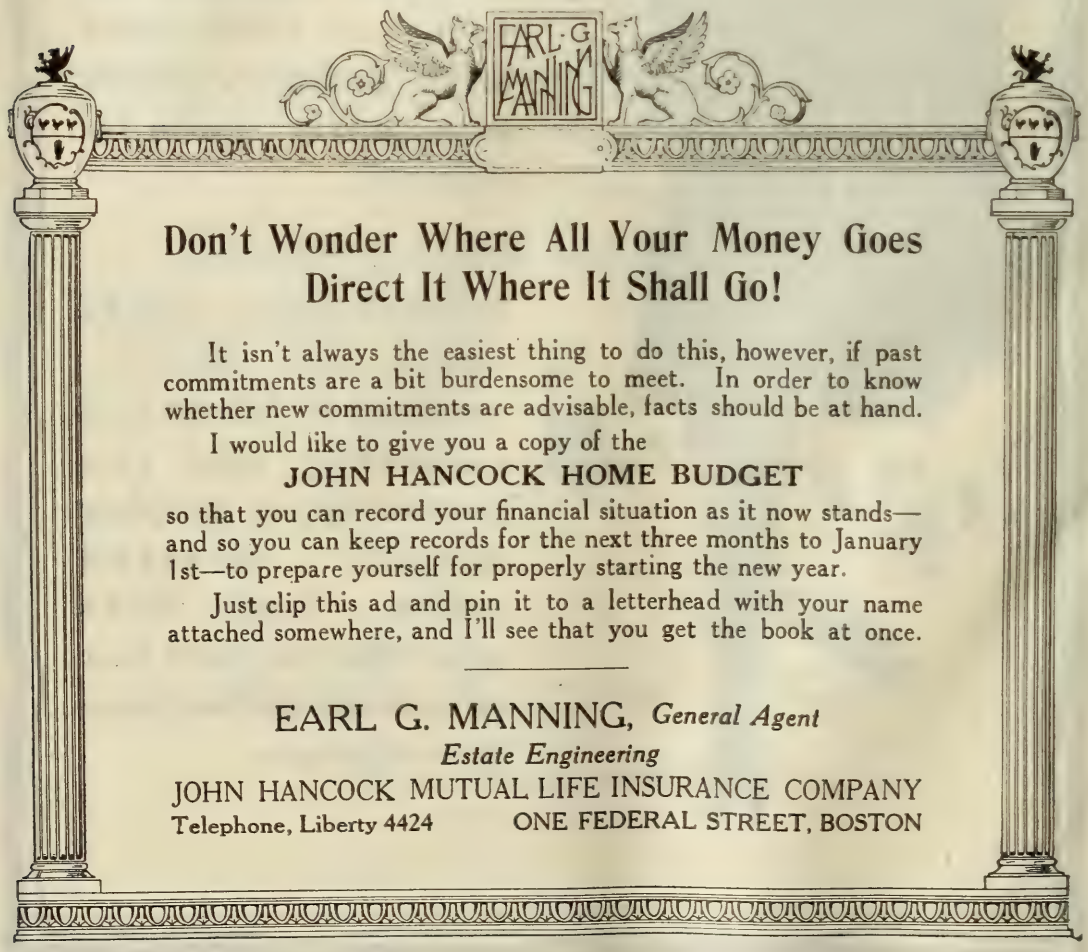
his favorite Muse, as obviously she was also of her brilliant choreographer—George Balanchin—to say nothing of the composer himself.

"There are two ways of approaching Stravinsky's score. The first, followed by nearly all the professional critics, is carefully to detach the music from the ballet and consider it purely as music. The second is to regard the ballet as a whole and examine the score, its substance, style, and treatment, by their relations to the rest of what is, after all, a synthetic form. And it need not be urged that in either case it is useless to bring to 'Apollo Musagetes,' those aesthetic ideals which were responsible for the famous catch-phrase, 'Every picture tells a story.'

"Scored wholly for string orchestra this simple music—a child can understand it—is in the authentic ballet tradition. One is constantly diverted by melodic turns and rhythms that are as familiar as the flounced skirt of the ballerina herself. This, no doubt, explains why many critics describe the score as 'commonplace.' For anyone with ears to hear, however, even a single performance reveals a hundred felicities and a sober yet apparent beauty. It is said by those who dance to this music that familiarity only adds to its attractiveness.

"Musicians generally, and composers in particular, are apt to lag behind their colleagues who use the brush and the pen. Inspired by a wide artistic culture, Stravinsky's art is definitely of its time. No contemporary composer has been so quick to seize in music the possibilities exploited by progressive workers in other mediums.

"And it is here, to use a colloquialism, that the average mystified critic gets him wrong. Cocteau has described one incident in the general uproar which greeted the 'Sacre de Printemps' in Paris: 'Standing up in her loge, her tiara awry, the old Count[illegible] de P. flourished her fan and shouted, scarlet in the face, 'It's the first time for sixty years that anyone's dared to make



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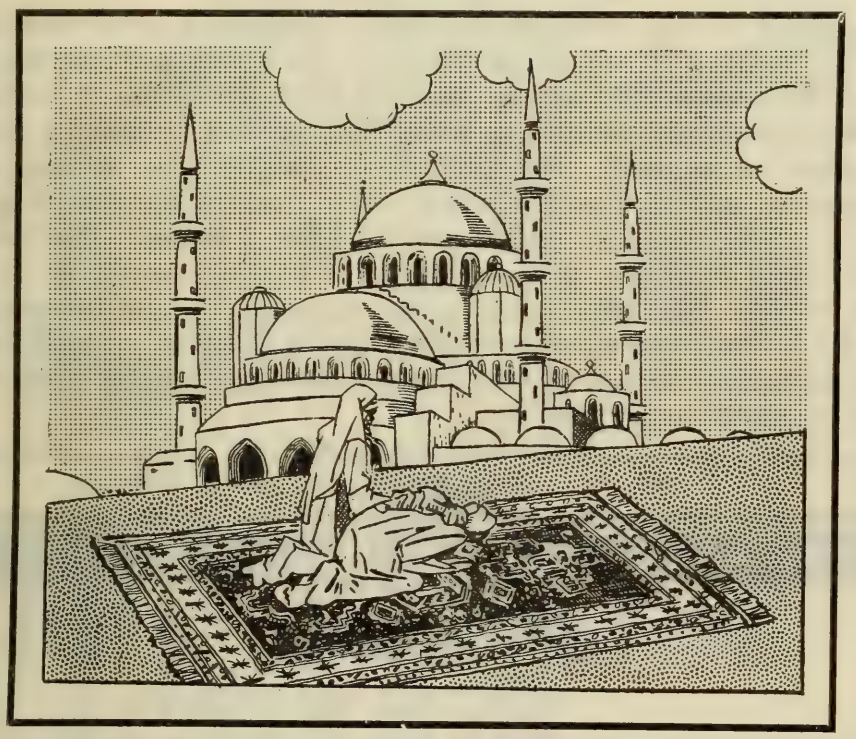
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a fool of me."' Cocteau adds, 'The good woman was sincere; she thought there was some mystification.' 'Apollo Musagetes' will mystify neither the sophisticated artist nor—the child."

It has been said of this ballet that it has two ancestral homes: Parnassus and Versailles.

ENTR'ACTE

A FOOTNOTE ON MOZART

(From the London *Times*)

A composer of the present day once remarked after listening to Mozart, "I believe if one of us were to write down those very notes they wouldn't sound the same," and we have all fallen into the habit of attributing magic powers to him. The reason is that he makes so little claim for himself. He talks in musical words of one syllable. The notes he writes down are so often just those which any one might have written and many people have written. He does not, like Bach and Wagner, make us marvel at the fecundity of his invention, or like Beethoven compel admiration by the force of statement which distinguishes a truth from a truism. Four notes of a common chord will serve him for the most animated conversation, whether in opera or symphony.



CAFE DES INVALIDES

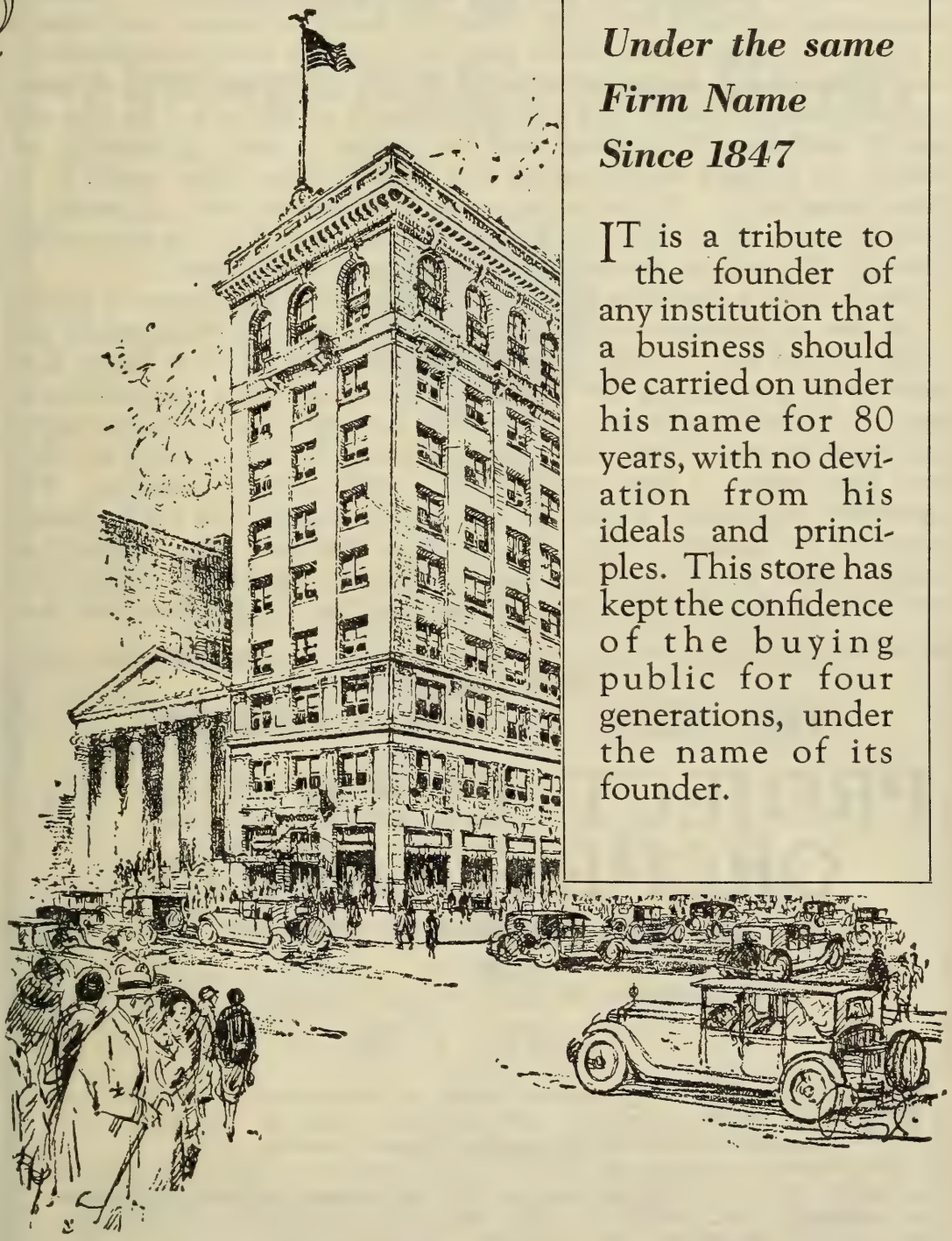
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Figaro provides a hundred instances. To be content with one, set the duet, "Aprite, presto aprite," beside the *finale* of the Prague symphony in D. In the one Susanna and Cherubino are excitedly discussing the possibilities of the latter's escape through the window, and the duet ends with his jump amongst the flower-pots. In the latter the instruments are just being happy together. The two movements are not a bit alike. There is haste in the one and leisure in the other, despite its quick *tempo*. But the same obvious four-note figure serves to generate both. It propels them along without ever suggesting that it has any importance of its own. In the one case it produces the feeling that the action is moving rapidly, although the singers are standing and singing when they ought to be doing something. In the other case it blossoms into all sorts of fresh melodic ideas, and there seems to be no end to its expansion, although the whole movement is over in a few minutes.

People have sometimes attempted to account for Mozart's genius in the use of a simple vocabulary by saying that he belonged to the youth of the art; though even while they say it they know that there is no accounting for the unaccountable. They suggest, however, that when tonics and dominants, arpeggios of common chords and scale passages had not been exploited by the vulgar as they have been since, it was easier to give them a real meaning. The argument forgets the extent to which such things had been already exploited in Mozart's day. He lived at the end of a century of Italian opera in which minor composers had passed for major ones and been acclaimed all over Europe for the entertainments they

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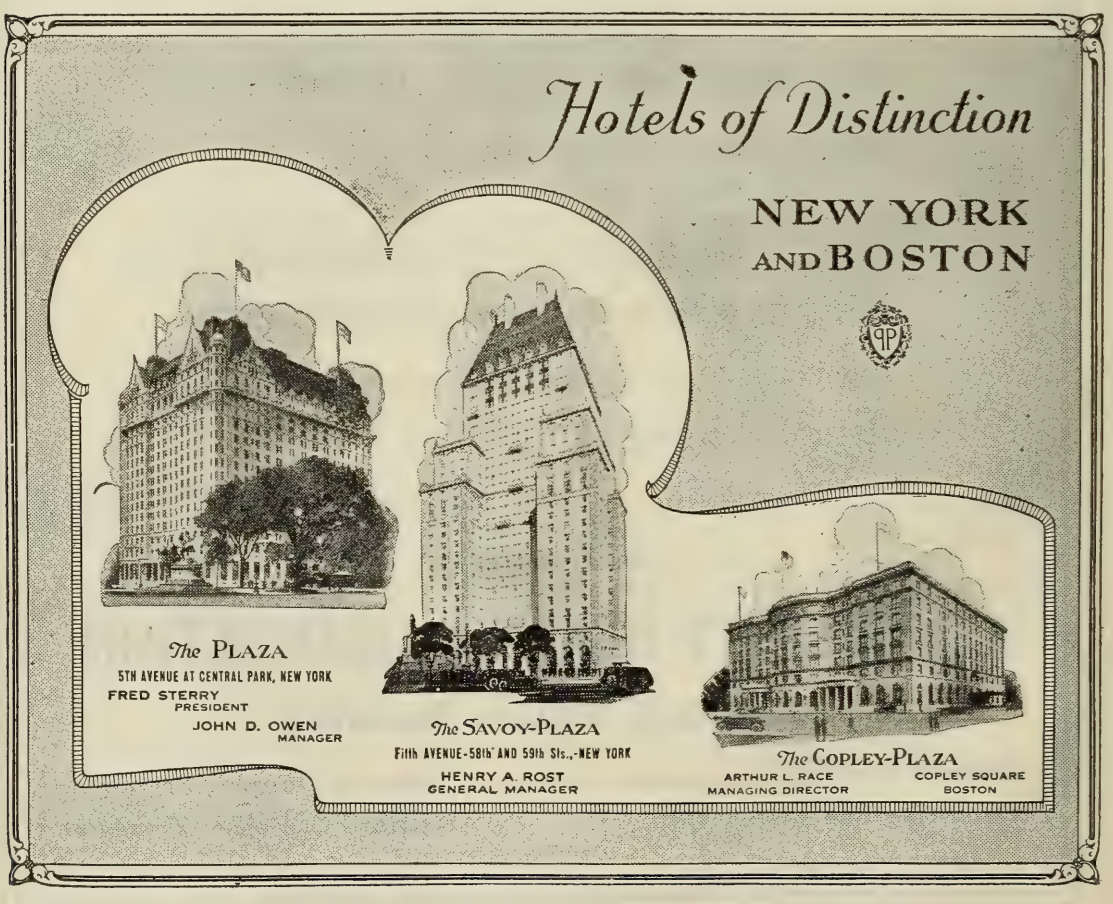
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afforded using just such material as he used. Paisiello, Piccinni, Salieri remain names because Beethoven wrote variations on a tune by the first, the second contested with Gluck, and the third played a sinister part in Mozart's own career. There are dozens more, like Anfossi and Righini, whose very names only exist for the searchers in musical dictionaries, but who at the time had founded their reputations on the manipulation of all the current figures of speech available.

Mozart had by no means the clear field, the opportunity of doing obvious things first, which his modern successors are apt to imagine for him and envy him for possessing. Yet of all great composers he seems the most content with the language as he found it. He did less than any to extend it by the invention of a personal idiom. A fondness for decorating a diatonic melody with chromatic passing notes and for occasional dissonance by throwing such passing notes on to the accent of the bar is almost his only mannerism. Practically all else which passes for Mozartean mannerism today was shared by his contemporaries. His trenchant harmonic moments, such as the famous opening of the quartet in C, stand out because they are so few. His oratory is of the simplest; he rarely attempts to startle his audience into attention as Haydn loved to do in his naïve way and Beethoven did brutally at times. That is why Mozart demands good listening as well as good playing and singing. The player or the singer is, or should be, in league with the composer to make the listener think it is all the easiest thing in the world. Any one who wants to know



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how far from easy singing Mozart is, should read Mr. Herman Klein's recent little book on the subject, which shows how many things the singer has to consider, and offers hints for mastering them. He should not be made aware of them by listening to the singers. The careless listener may, one would almost say should, come away from Mozart unaware that anything particular has happened. But the closer the listening the greater the reward, and the stronger the feeling that the right thing has been said in the only right way. That is the secret of Mozart's notes which his emperor found to be too many, they happen to be just the right ones for his purpose.

SUITE FROM THE COMIC OPERA, "HÁRY JÁNOS" . . ZOLTÁN KODÁLY

(Born at Kecskemét, Hungary, December 16, 1882; living at Budapest)

The first performance anywhere of this Suite was by the Philharmonic Orchestra of New York, Willem Mengelberg, conductor, on December 15, 1927.

The opera was produced at Budapest on October 16, 1926. The libretto is by Béla Paulini and Zsolt Harsayi.

The following description of the opera was written by Mr. H. A. Phillips for the *New York Times* of December 25, 1927:

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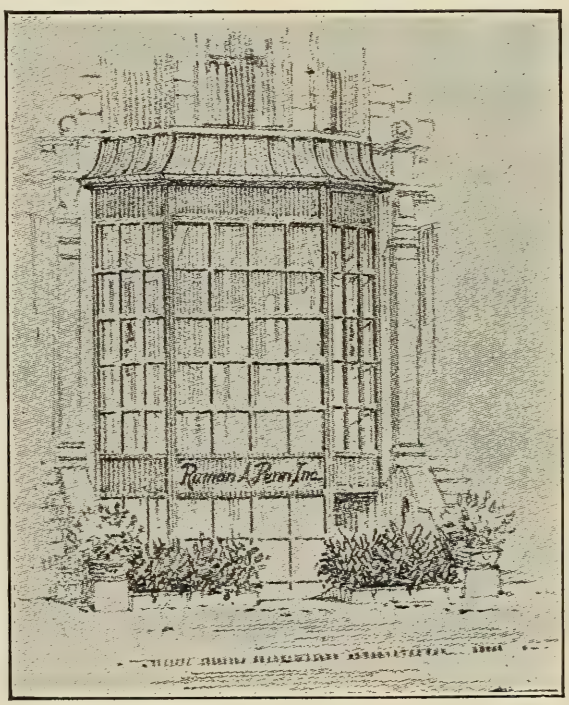
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Háry János is a national figure in Hungarian folklore. He holds a place in the childlike imagination of the peasantry as secure and real as, let us say, the legendary aspects of Joan of Arc in the mind of the French Catholic peasantry. But Háry János is something much closer to the Magyar and is even more personal in significance than he was in his mythical beginnings. In other words, Háry is the braggadoccio spirit of the Magyar himself crystalized into mythical character. He is amused and terrified, regaled and enchanted by his own personality, about which he has woven a charming legend. Háry János is a colossal conceit. With this delightful character in mind, Kodály set out to depict him as a figure on the stage and as the embodiment of a certain phrase or as an aspect of Hungarian history and character. It is hardly necessary to say that he uses folksongs for his purpose, helping himself to an age-old treasure which is rich beyond the dreams of melodic avarice. His task, not of selection, but of rejection, must have been a mountainous one. His manner of executing it is an exhibition of consummate craftsmanship, humor, and humanity. Nor is it all humor. The pervading throb of the cimbalom is as the heart-beat of the Magyar tribes moving through a thousand years from the dim East to the plains of Hungary. The music, under a mask of gayety, is sometimes of a poignant sadness, and the gypsy style of many measures gives the last touch of picturesqueness to the score. Then there is the stage and costuming, fantastic, gorgeous, merry with an extravagance and color that may be likened in some measure to the stage of "Chauve-Souris."

At first one is apt to misunderstand the character of Háry János and think of him as a Hungarian Munchausen—to rate him, in other words,

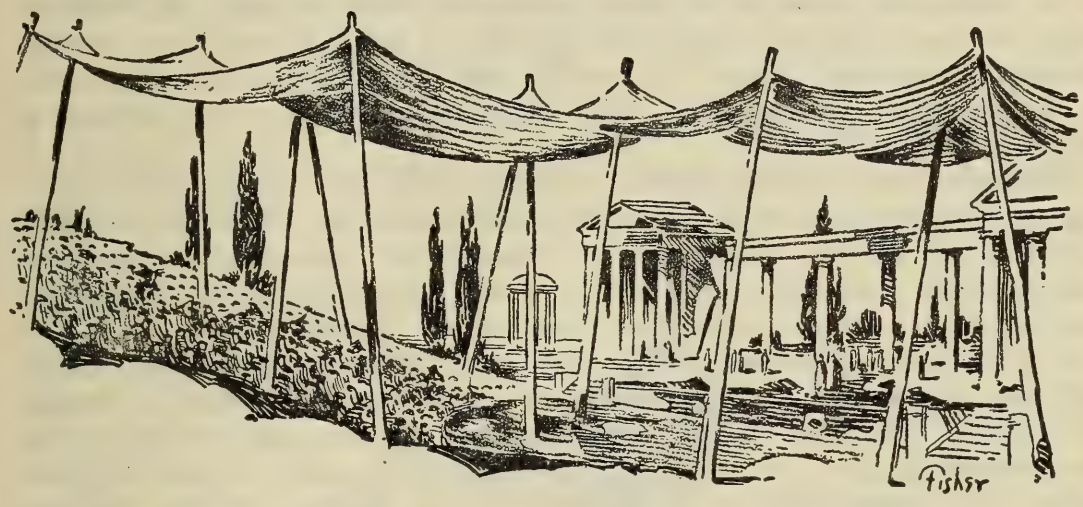


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THE *writings of* VALERIUS MAXIMUS *tell us of the first crude attempts to enhance the drama by the use of decorative lighting.*

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only a tall liar. But to regard him as such would be to desert him in the delightful upper reaches of fancy. Appearing to be fierce and bloodthirsty, he is actually a gentle soul, comparable in some respects to Daudet's immortal Tartarin.

The period of the action is about a hundred years ago. The scene opens in the village inn where Háry János, now an old man, is telling the villagers one of his marvelous tales—this time of when he was a Hussar in an Austro-Hungarian regiment. There are musical and terpsichorean accompaniments in the spirit of the narrative. The spectacle gradually fades out like a motion-picture scene.

Henceforth we are to be blessed with the florid vision of Háry in watching the unfolding of the play. Everything happens in the boasting tempo and with the absurd exaggeration of the narrator. The original onlookers and listeners disappear from view and we take their places. And, one and all, we are transported to the scenes of the exploits.

It is the time of Marie Louise, daughter of Emperor Francis of Austria and wife of Napoleon. The Empress is on her way from Paris to Vienna, via Russia. The scene is the Russo-Austrian frontier, and the key to all the pictures is given by this one. The stage is equally divided into two parts. The Russian half is buried in snow and crusted with ice. On one side of the frontier barrier stands a huge Russian guard wrapped in furs. On the Austrian side stands Háry János quite uncomfortable with the heat.

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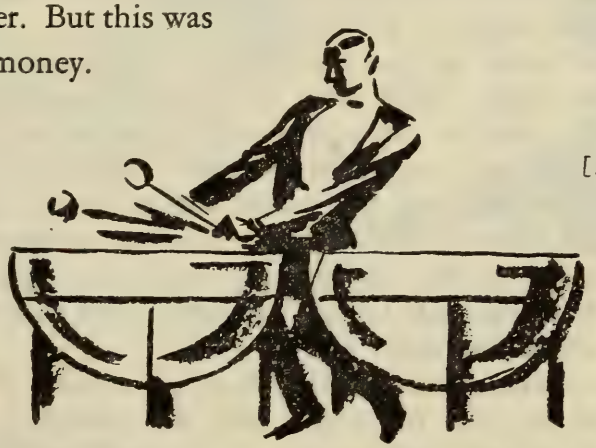
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WHEN Beethoven's brother Karl died in 1815, he left a young son to the charge of the great composer. Beethoven himself had always been utterly incapable of handling his own business affairs, but henceforth applied all his energy to the hopeless and pathetic task of advancing the youth.

In spite of a fair amount of talent, the boy caused his uncle untold trouble, and it is no wonder that four years later Beethoven wrote, "I am a miser and pauper." For almost the whole of one week his dinner consisted of nothing but crusts and cheap beer. But this was not because he lacked money.



[*No. 2 of a series*]

After Beethoven's death it was discovered that the gifts which the great genius had received from appreciative sovereigns, and these together with various other sums, had all been invested in bonds. He had regarded this bequest, amounting to several thousand dollars, as a trust fund for the adopted nephew and rather than to touch it he would have starved to death.

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But Háry, with all these splendors, is not contented. He longs only for his simple Orzse, who suddenly breaks through the servitors and throws herself at the conqueror's feet. There is an instant of uncertainty. Then the magnificent Háry stands fully revealed. Rejecting royalty, he stands forth and tells assembled guests to do with him what they will. There is a dangerous moment when Marie Louise would do her worst, but one look at the admiring throngs and she dare not. The Chancellor looms up at this moment, Háry magnanimously gives him Marie Louise, who is now in hysterics, and he marches back to his village with Orzse. His steps and his music become distant. The stage darkens and changes, and we are once again in the village inn. The villagers are playing their folk music. The listeners are enthralled. They can't believe what has happened. An old lady comes in to take Háry home. It is Orzse. The curtain falls.

* * *

The Suite opens with a tremendous orchestral sneeze; for whenever Háry begins one of his tales, a listener thus shows, according to the Hungarian superstition, that the story must be true.

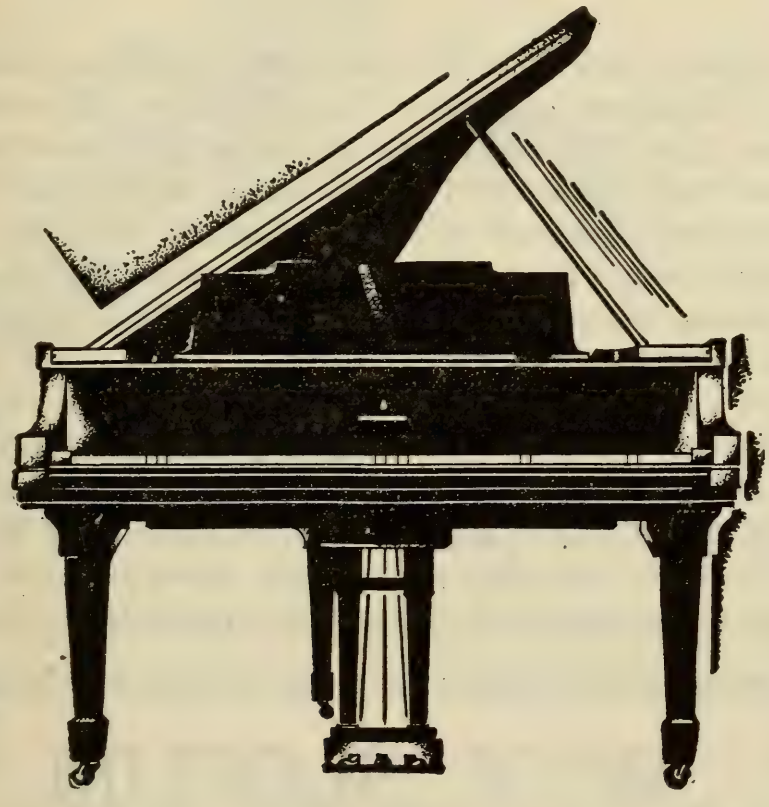
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The two think of their father-land and long to be at home. The love song is of Hungarian origin.

In the battle, Napoleon is defeated by the peasant hero.

March. Entrance of the Emperor and his court.

* * *

Zoltán Kodály was from 1900 until 1905 a student in the Academy of Music at Budapest, a pupil of Hans Koessler. He studied at the same time at the University. In the winter of 1905–06 he lived in Berlin and Paris. Since 1907 he has taught theory and composition in the Budapest Academy of Music. Kodály, who, like Bartók, is passionately fond of the folk-music of his native land, has composed string quartets, sonata for piano and violoncello, sonata for violoncello solo, songs, choruses, etc.

Kodály's "Psalmus Hungaricus," performed at Salzburg for the International Society for Contemporary Music on November 19, 1923, was heard for the first time in England at Cambridge, on November 30, 1927. The text is from the penitential Psalms, with comments on the sufferings of a people persecuted for their sins. The music is for tenor solo, chorus, and orchestra. The first per-

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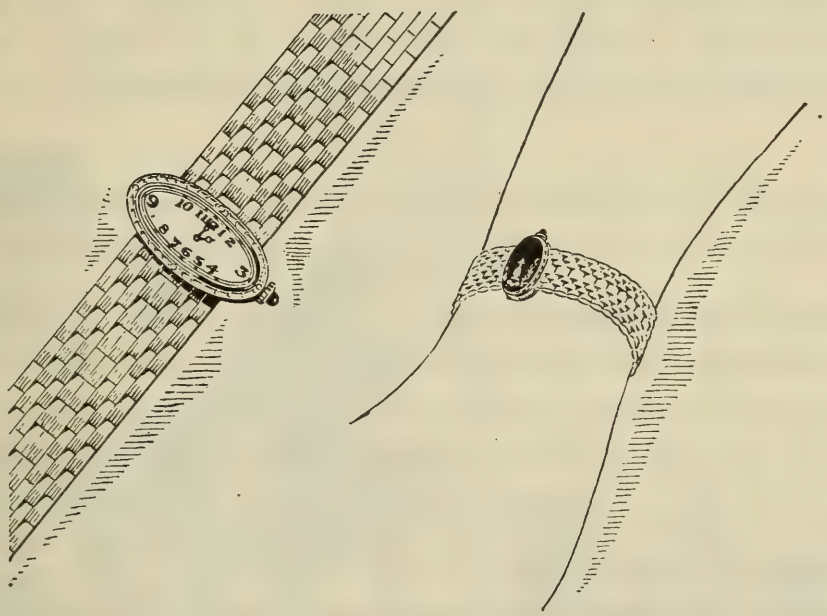
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formance in the United States was at New York on December 19, 1927 (Philharmonic Orchestra and Pro-Musica Society).

* * *

It is said that the themes of the opera are drawn from old Hungarian melodies, "before the infiltration of the Tzigane idioms"; that the orchestration is in the ultra-modern manner.

SYMPHONY NO. 1, IN B-FLAT MAJOR, OP. 38 . . ROBERT SCHUMANN

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856)

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father; after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik,* founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone; "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and,

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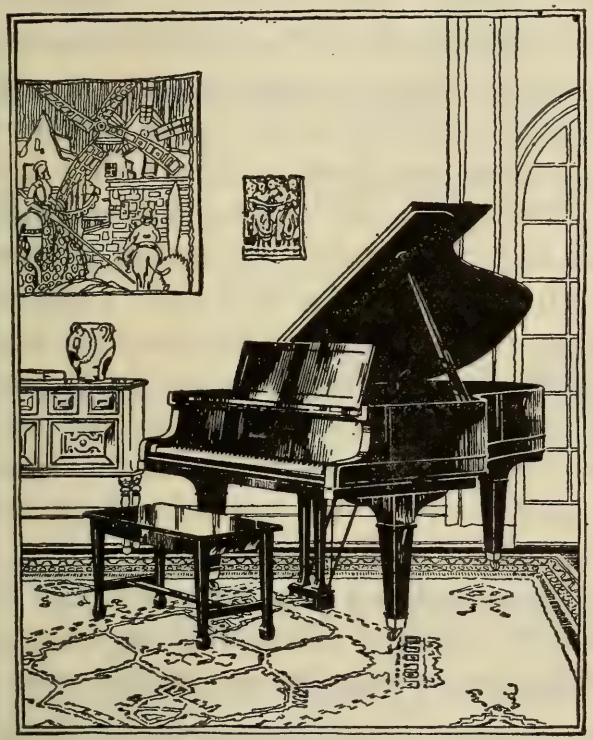
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what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it towards the end of that year.)

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Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Towards the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." On January 17–23, 1841, she wrote that it was not her week to keep the diary, "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished. I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of this great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by . . . gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening,"

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"Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26. "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27; Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

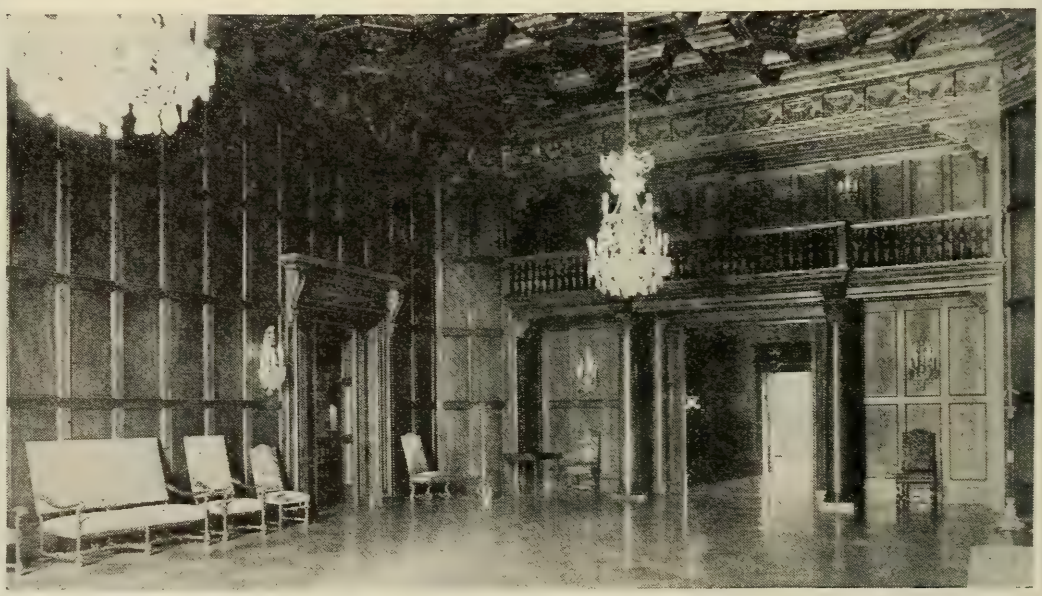
Clara wrote to Emilie Liszt after the performance: "My husband's

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symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara; and I shall paint her therein with flutes, oboes, and harps."

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb und schwer,
Fliegst drohend über Land and Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb und feucht,
Was hast Du all' mein Glück verscheucht?

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Was rufst Du, Thränen in's Gesicht
Und Schatten in der Seele Licht?
O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been turned into prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou has frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

The late John Kautz, excellent pianist and teacher, of Albany (N.Y.), who knew Böttger, contributed some years ago the following note to the Programme Books of this orchestra: "Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, 'Im Thale blüht der Frühling auf!' he will be given the key that will dispel all

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his mystification. The symphony is the apotheosis of spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?'

"Adolph Böttger," wrote Mr. Kautz, "during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipsic, and was in close friendly relations with Liszt, Schumann, Mendelssohn, Hiller, and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and the university with him; but their artistic tendencies diverged later on, and they became estranged. Böttger, like the rest of his Leipsic brethren, failed to realize Wagner's towering genius. When in a reminiscent mood, his conversation was full of interesting experiences. Thus, he once mentioned—what must now seem surprising—



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that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonishes her to play certain of his pieces 'just twice again as slow.' In another letter he warns her against her impetuosity in playing his music. It is known that to the end of her life Madame Schumann always preferred playing the Finale of the Études Symphoniques in the first and not in the improved second version. Can we imagine it possible that the 'Schumann tradition,' as represented for years by Madame Schumann, may have been a myth, after all?"

Mr. Kautz gave as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony" the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's, containing his musical setting of Böttger's 'Ich hör' ein Vöglein locken,' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library.



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"Böttger was the possessor of many rare and valuable autographs and relics of departed celebrities. Among the latter were locks of hair from the heads of Schiller and Goethe down to the plug hat that had once belonged to the great and mighty Klopstock. This hat had for some time previously been in the possession of the dull poet and hymn writer, Johannes Minckwitz, professor of literature in the University of Leipsic; and the story goes that, as long as Minckwitz lived, he never failed to observe the annual return of Klopstock's

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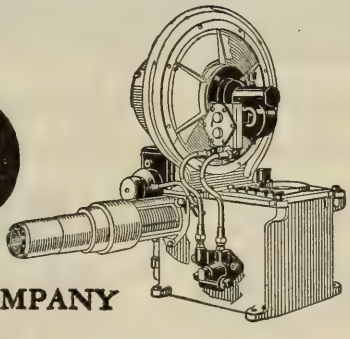
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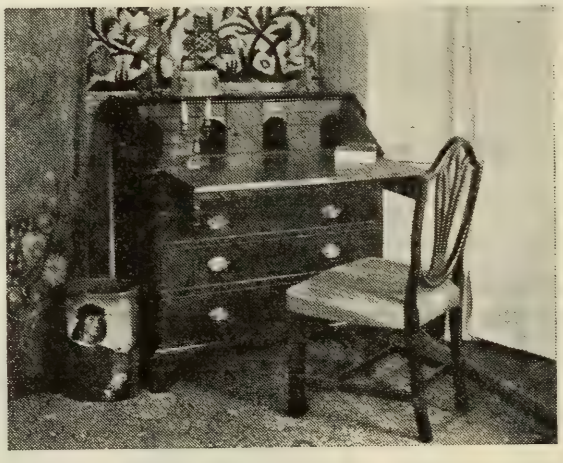
The original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

* * *

The symphony was first performed, from manuscript, at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The programme was as follows:—

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* * *

On August 13, 1841, the symphony was played in the Gewandhaus, that corrections might be made for publication. The parts were

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published in September, 1841, and the first proofs came on September 13, Clara Schumann's birthday and the baptismal day of Marie, her first daughter. The score was not published until 1853.

On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated:

Introduzione und Allegro vivace.

Larghetto und Scherzo.

Allegro animato.

The symphony was afterwards played at Leipsic, November 15, 1841, at a concert of the Euterpe Society, led by Johann Verhulst; at Weimar, November 21, 1841, at a concert for the benefit of the Court Orchestra Musicians' Fund, led by A. E. Chelard; at Rudolstadt, January 21, 1842, led by Fr. Müller; at Bremen, February 25, 1842, at a private concert, led by Reim; at Dresden, March 1, 1842, at a subscription concert, led by Hartung; at Hamburg, March 5, 1842, at the fifty-sixth Philharmonic private concert led by F. W. Grund; at Leningrad, March 9, 1844, at a private concert arranged by Count Wielhorsky for Schumann, when Schumann led; at Vienna, January 1, 1847, in the third of Clara Schumann's concerts,

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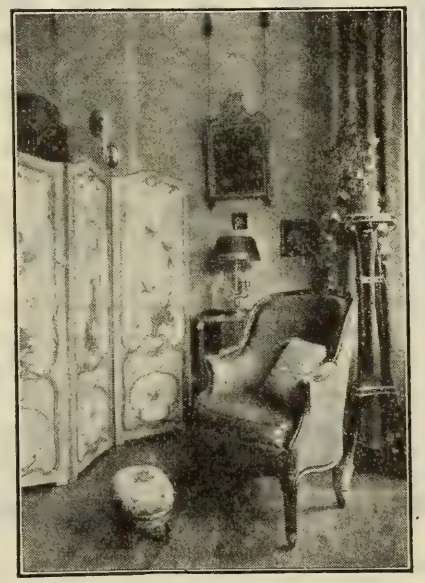
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when the orchestra was the full orchestra of the Imperial Court Theatre and Schumann led.

The symphony was played for the first time in England at a Philharmonic concert, London, June 5, 1854. The *Musical World*, the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

Schumann's Overture, Scherzo, and Finale had been played the year before (April 4) at a Philharmonic concert. Extracts from the review published in the same journal will show the attitude of the leading English musicians of the early fifties towards the composer:—

"Robert Schumann and Richard Wagner (uncle of the famous Mdlle. Joanna Wagner) are the representatives of what is styled the 'æsthetic' school in Germany. The latter has written chiefly

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for the theatre, the former for the orchestra and the chamber. Of Wagner we expect to have an early opportunity of speaking. Of Schumann we have been compelled to speak frequently, and, as it has happened, never in terms of praise. So much has been said of this gentleman, and so highly has he been extolled by his admirers, that we who, born in England, are not necessarily acquainted with his genius, have been led to expect a new Beethoven or, to say the least, a new Mendelssohn. Up to the present time, however, the trios, quartets, quintets, which have been introduced by Mr. Ella, at the Musical Union, and by other adventurous explorers for other societies, have turned out to be the very opposite of good. An affectation of originality, a superficial knowledge of the art, an absence of true expression, and an infelicitous disdain of form have characterized every work of Robert Schumann hitherto introduced in this country. The affected originality had not enough of genuine feeling to be accepted, while the defects by which it was accompanied gave its emptiness and false pretension a still smaller chance of taking hold of public favor. The statement of these objections, however, has always been met by the answer: 'Oh, you have not heard Schumann's best works; you should know his orchestral compositions, his Symphony in B-flat, and, above all, his Over-

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ture, Scherzo, and Finale.' Well, we have heard the Overture, Scherzo, and Finale . . . and we regret to say that, bad as we consider the chamber compositions of the author, we are forced to pronounce the present orchestral works still worse." Then follows an attack on this piece, with this closing sentence: "The general style betrays the patchiness and want of fluency of a tyro; while the forced and unnatural twins of cadences and progression declare neither more nor less than the convulsive efforts of one who has never properly studied his art to hide the deficiencies of early education under a mist of pompous swagger." The reviewer comments on the disapproval of the audience, and adds: "And yet Robert Schumann, according to some, is the composer who in combination with Richard Wagner—'Brother Wagner,' be it understood—is to raise a new school of art, to extinguish Mendelssohn, and to teach the worshippers of Handel, Bach, Mozart, and Beethoven many important secrets which the scores of these great masters have never yet disclosed. Oh, that a musical Pope would start up and write a musical Dunciad! Thus, and only thus, would the so-called æsthetic school be exposed to the world in its proper light."

Henry Fothergill Chorley was equally severe in the *Athenæum:*

"Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat described by them to be a master-work.

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* * *

If the English reviewers described the Symphony in B-flat as one belonging to the "Broken Crockery School," if they hooted Schumann's works and in 1854 accused the composer of suffering from delirium tremens, the Parisian critics were far better disposed. Fragments of the symphony were performed at a Popular Concert led by Pasdeloup, January 19, 1862. The whole symphony was

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played at a Conservatory Concert led by George Hainl on December 15, 1867. The critics praised the music; said the audience was "ravished by the beauty of the music." Schumann influenced the French as well as the Russian composers. The English were faithful to Mendelssohn, and their composers have not yet wholly escaped from slavish imitation of the least praiseworthy characteristics of that composer. It was an Englishman who said of Schumann, "Having an inordinate ambition to be ranked as an original thinker, he gives to the world the ugliest possible music." It was Emile Zola who, in his "L'Œuvre," put into the mouth of Gagnière: "O Schumann, despair, the luxury of despair! Yes, the end of all, the last song of mournful purity, soaring over the ruins of the world!"

In Vienna the symphony, led by Schumann in 1847, fell absolutely flat. The composer was known only as "Clara Wieck's husband," and for years in Vienna he was associated with Liszt and Wagner as makers of *Zukunftsmusik*, dangerous fellows. Schumann was thus strengthened in his earlier opinion, that "the Viennese are an ignorant people, and know little of what goes on outside their own city." Nor was the symphony more favorably received in 1856, when it was conducted by Hellmesberger. In 1861 the Viennese public first began to find some beauty in the music.

* * *

The first performance in New York was by the Philharmonic Society, April 23, 1853, led by Theodore Eisfeld.

The first performance in Boston was a little earlier, January 15, 1853, by the Musical Fund Society, Mr. Suck conductor. The score itself, however, was known here before that date. Mr. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and

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played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?' " ("Memories of a Musical Life," by William Mason, New York, 1901, pp. 40, 41.)

John S. Dwight reviewed the performance in his *Journal of Music*, January 22, 1853: "We doubt not, very various opinions were formed of this composition among the audience. To many its novelty (without superficial brilliancy) and its very richness,

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fulness, earnestness of meaning made it dull, and would have made it so, had it been ever so perfectly presented. On the other hand, the initiated, intimate admirers of Schumann (what few there were there present) were naturally keenly sensitive to every fault of execution, and could scarce contain themselves from crying out about the murder of their hero. . . . If parts were blurred and confused; if here and there passages were roughly rendered; if movements were unduly hurried or retarded (a matter about which we would only surmise, not knowing the work beforehand); if flutes and oboes and violins sometimes returned a thin and feeble answer to the over-ponderous blasts of the trombones—still an imposing, although now and then obscured, outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

* * *

The first performance of this symphony by the Boston Symphony Orchestra was conducted by Georg Henschel on March 4, 1882. The last performance in Boston by this orchestra was on January 29, 1927, Mr. Koussevitzky, conductor.

The score is for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. It is dedicated to Friedrich August, King of Saxony.

I. Andante un poco maestoso, B-flat major, 4-4.

II. Larghetto, E-flat major, 3-8.

III. Scherzo, molto vivace, D minor, 3-4, but beginning in G minor.

IV. Finale: Allegro animato e grazioso, B-flat major, 2-2.

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Third Programme

FRIDAY AFTERNOON, OCTOBER 19, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 20, at 8.15 o'clock

Haydn . . . . Symphony in G major, "The Surprise" (B. & H. No. 6)

I. Adagio; Allegro assai.
II. Andante.
III. Menuetto.
IV. Allegro di molto.

R. Goldmark . . . . . A Negro Rhapsody

Franck . . . . . Symphony in D minor

I. Lento; Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

There will be an intermission before Franck's symphony

A lecture on this programme will be given by Mr. John P. Marshall on Thursday, October 18, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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Sunday NOV. 11 at 3.30	ROLAND HAYES

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FORTY-EIGHTH SEASON, 1928-1929

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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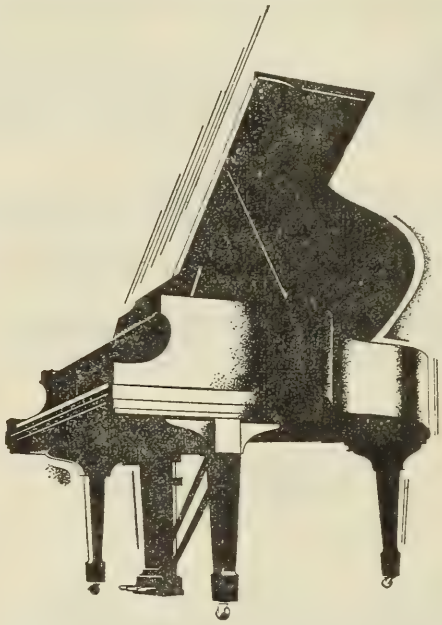
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Theodorowicz, J.				
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
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Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

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Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Perret, G.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Kenfield, L.
Lorbeer, H.	Blot, G.	Voisin, R.	Raichman, J.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
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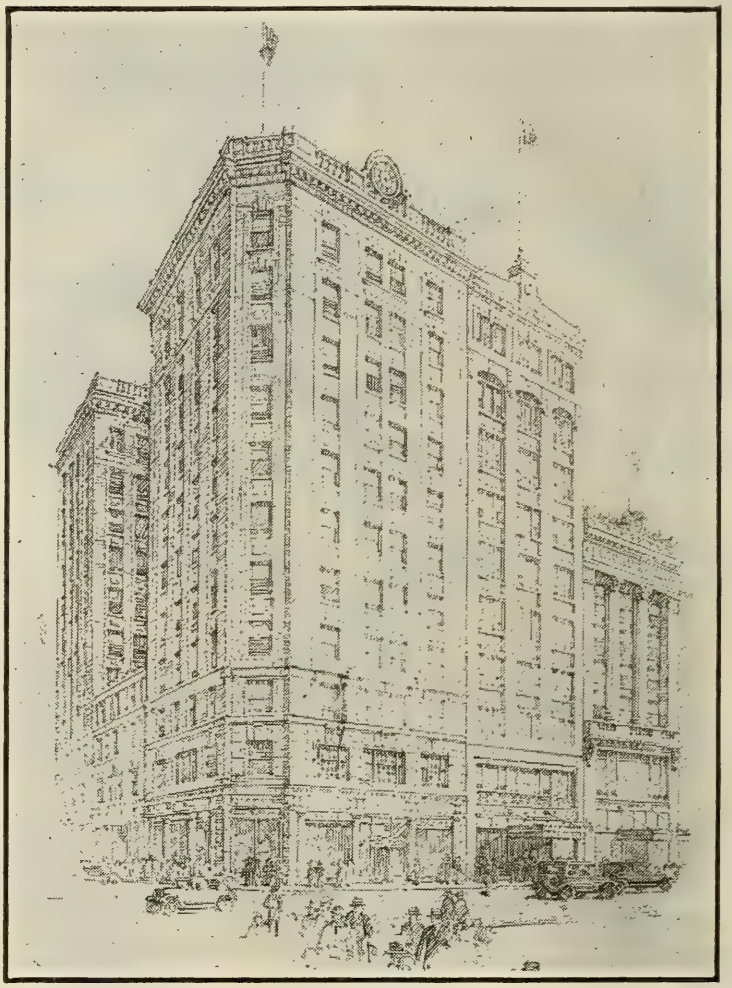
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Third Programme

FRIDAY AFTERNOON, OCTOBER 19, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 20, at 8.15 o'clock

Haydn . . . . Symphony in G major, "The Surprise"
(B. & H. No. 6)

I. Adagio; Allegro assai.
II. Andante.
III. Menuetto.
IV. Allegro di molto.

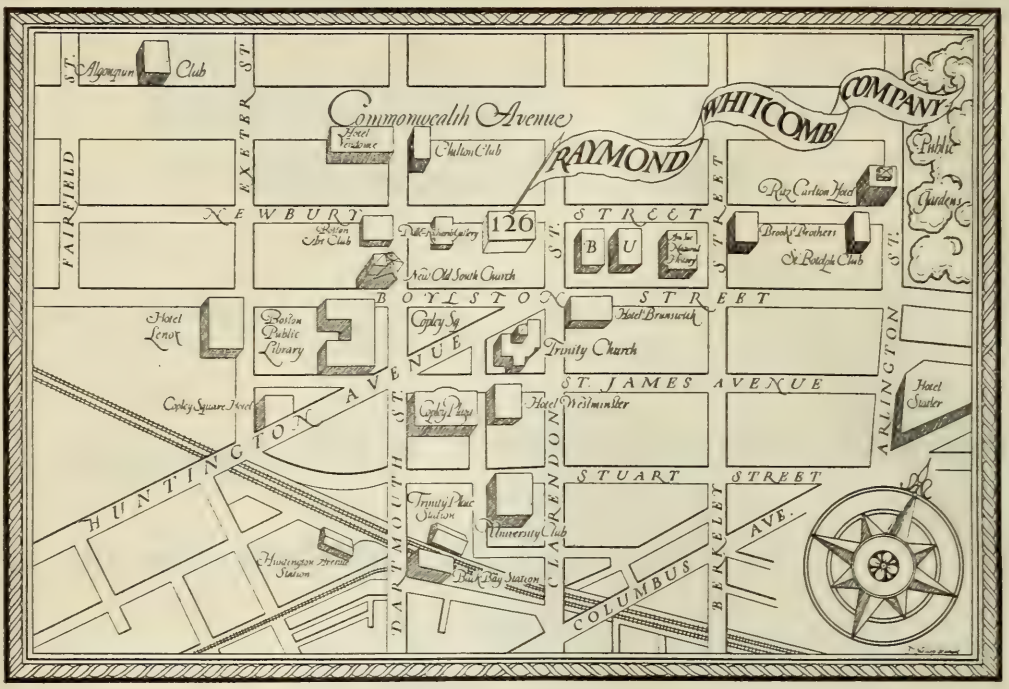
R. Goldmark . . . . . A Negro Rhapsody
(First time in Boston)

Franck . . . . . Symphony in D minor

I. Lento; Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

There will be an intermission before Franck's symphony

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(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

This symphony, known as "The Surprise," and in Germany as the symphony "with the drumstroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf & Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters'.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened the Surprise—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger in his Life of Haydn (1810) contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it; he said it was his intention only

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*
* *

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings.

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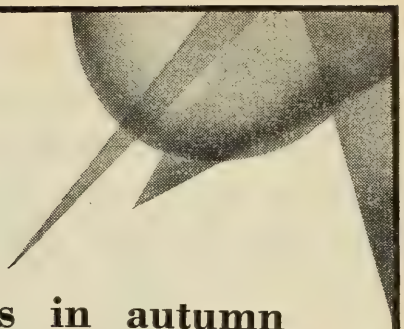
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The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work. The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:

With eagerness the husbandman
His tilling work begins;
In furrows long he whistling walks
And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802–03), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Sur-

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prise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord.* Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff,* with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff,* then piano with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes and the movement ends *pp.*

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

* * *

Haydn's name began to be mentioned in England in 1765. Symphonies by him were played in concerts given by J. C. Bach, Abel,

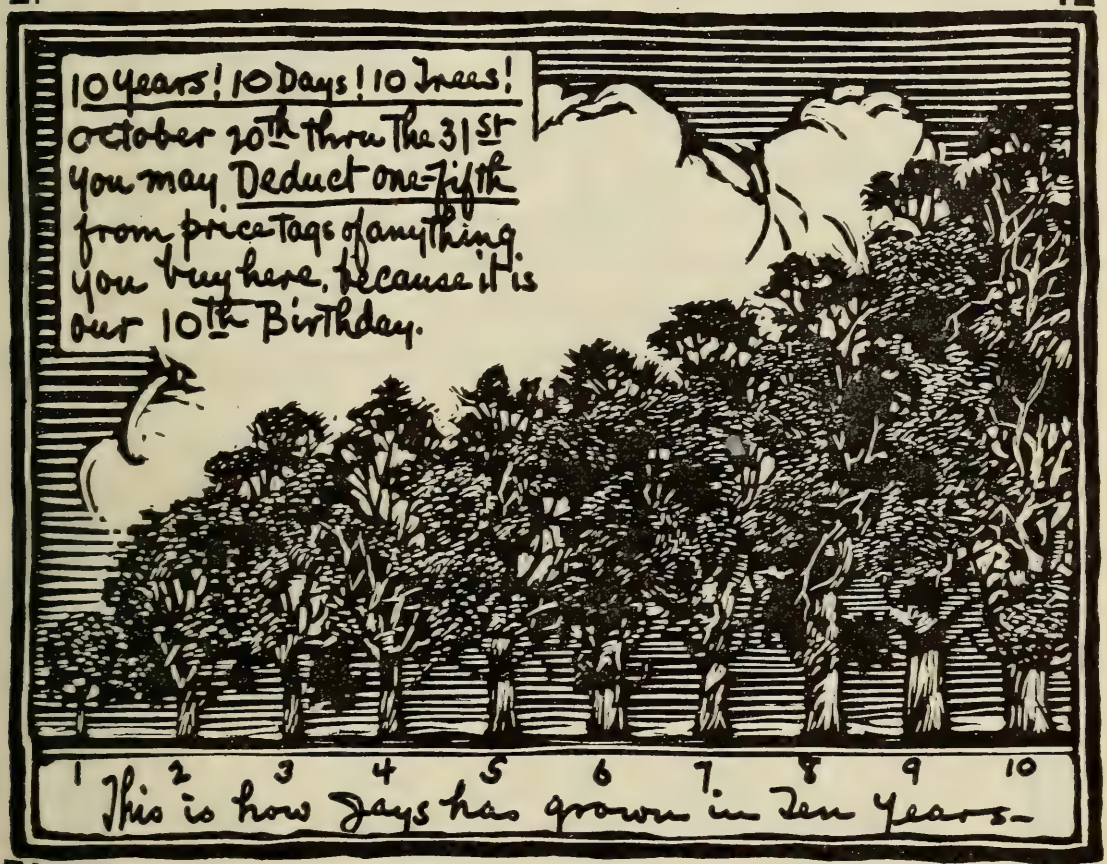
*William Foster Apthorp said that, when Julien visited Boston with his famous orchestra in 1853–54, he chose this movement as one of his battle horses. "To make the 'surprise' still more surprising, he added an enormous bass-drum, the largest, I believe, ever seen in this country up to the time."

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and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland—an auspicious name—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, the "Hamberger" house* in which Beethoven also once lived, a man appeared, and said: "I am Salomon from London, and come to fetch you with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies and two hundred pounds for the

*This house lay on the so-called Wasserkunst bastion and was numbered 1196. It has disappeared. Johann Nepomuk Hamberger was the Registrar of the Lower Austrian Deposit Bank, and a friend of Haydn.

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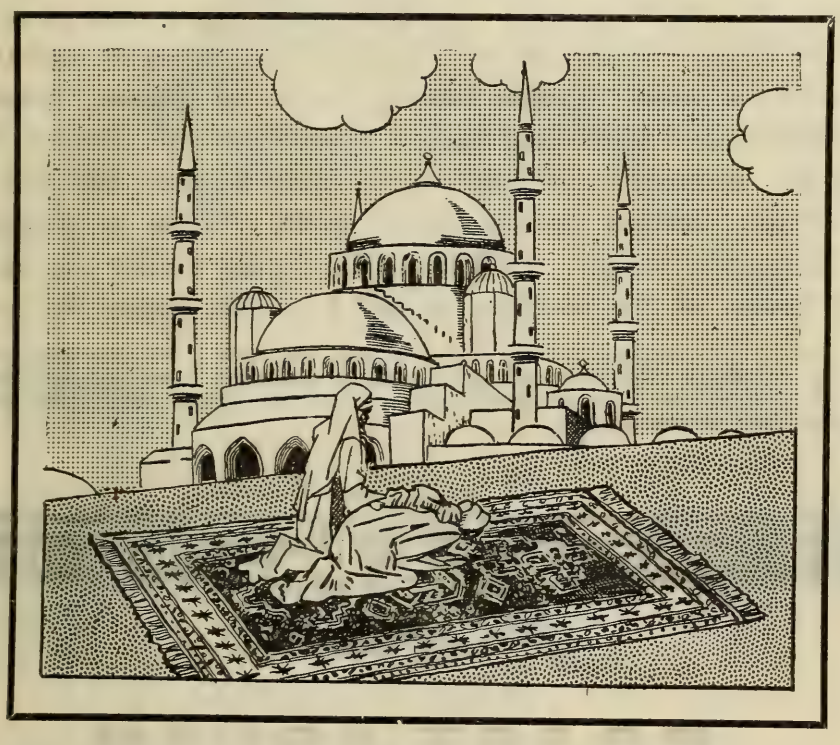
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copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as a revolutionary. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, on November 25, he died in his own house, as the result of a fall from his horse* in August of

*Beethoven had written a long letter to him on June 1 of that year with reference to the publication of some of his works in England. Hearing of his death he wrote to Ferdinand Ries, expressing his grief, "as he was a noble man whom I remember from my childhood."

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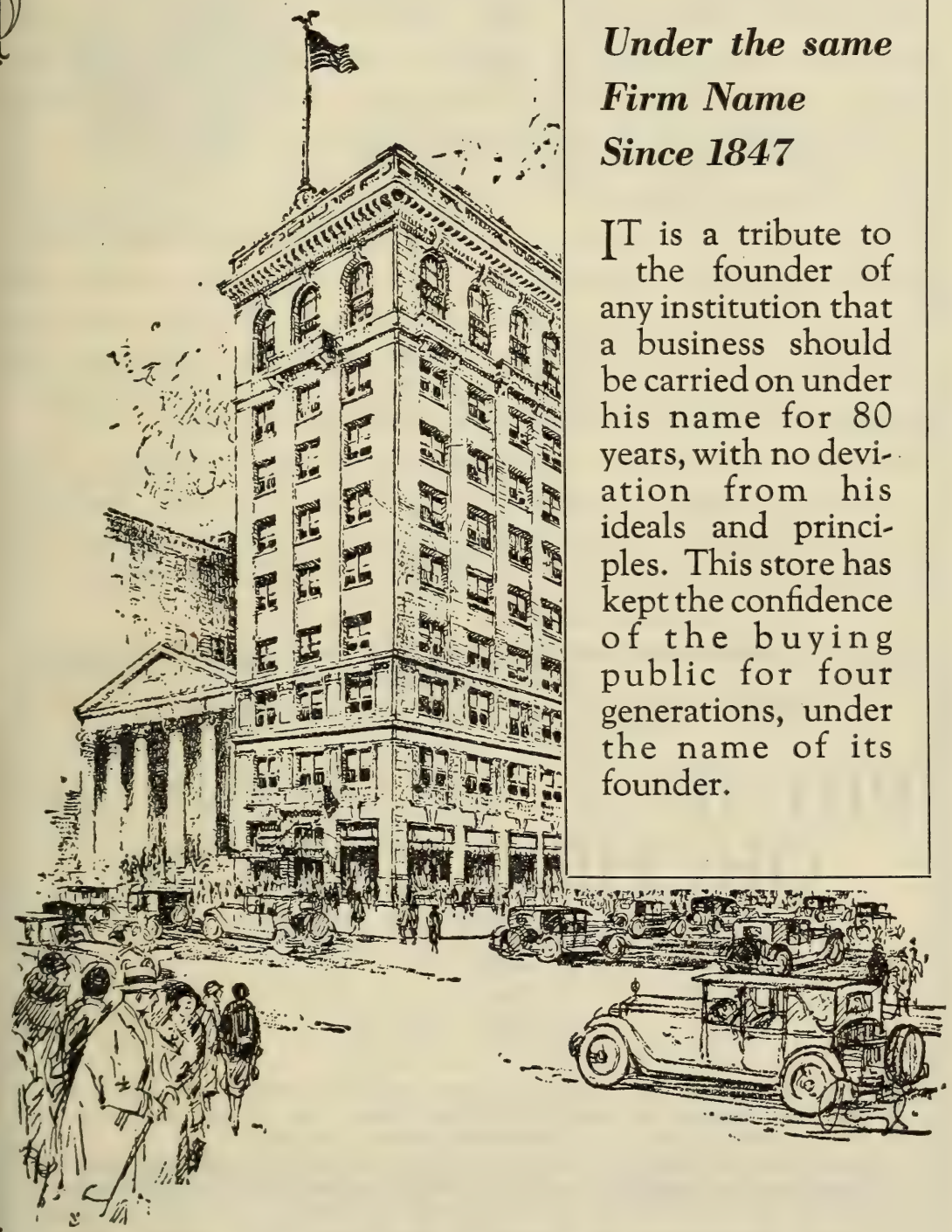
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that year. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance.

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square Rooms. Haydn, as was the custom, "presided at the harpischord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The

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Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three violoncellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.

Haydn left London towards the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

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*Translated by P. H.

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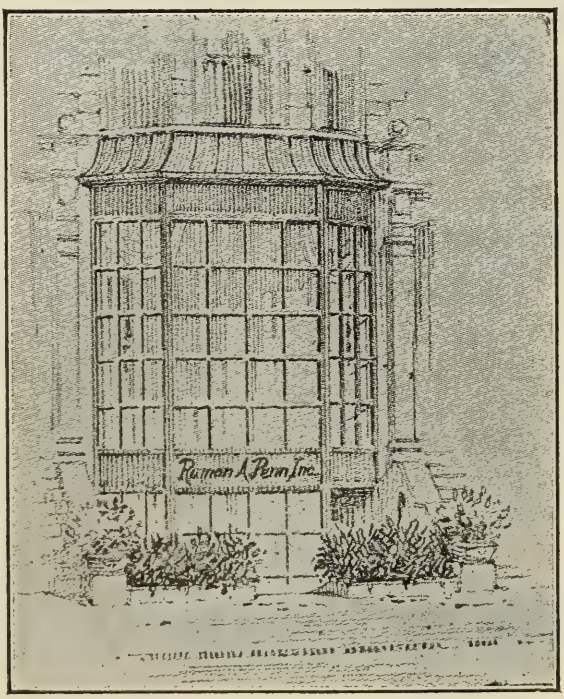
A Negro Rhapsody . . . . . Rubin Goldmark

(Born on August 15, 1873, at New York; now living there)

This work was begun at Fisher's Island, in August, 1919; the greater part of it was composed at Woodland Park, Colo., during the summer 1921–22. The first performance was at a concert of the Philharmonic Society of New York, Carnegie Hall, New York, January 18, 1923. The program comprised Weber's Overture "Euryanthe"; Schumann's concerto for pianoforte (Josef Hofmann, pianist); Rubin Goldmark's "A Negro Rhapsody"; the prelude, "The Afternoon of a Faun" by Debussy, and Tchaikovsky's overture "1812."

Mr. Lawrence Gilman, the brilliant editor of the Philharmonic Orchestra's Programme Books, wrote as follows about this composition:

"The Rhapsody is based on seven themes which the composer regards as of Negro origin—or at least of Negro character; though he wishes to emphasize the fact that he has not aimed to produce an ethnological document, but a piece of music making its appeal as such, and derived from thematic material which attracted him primarily because of its intrinsic charm and saliency.

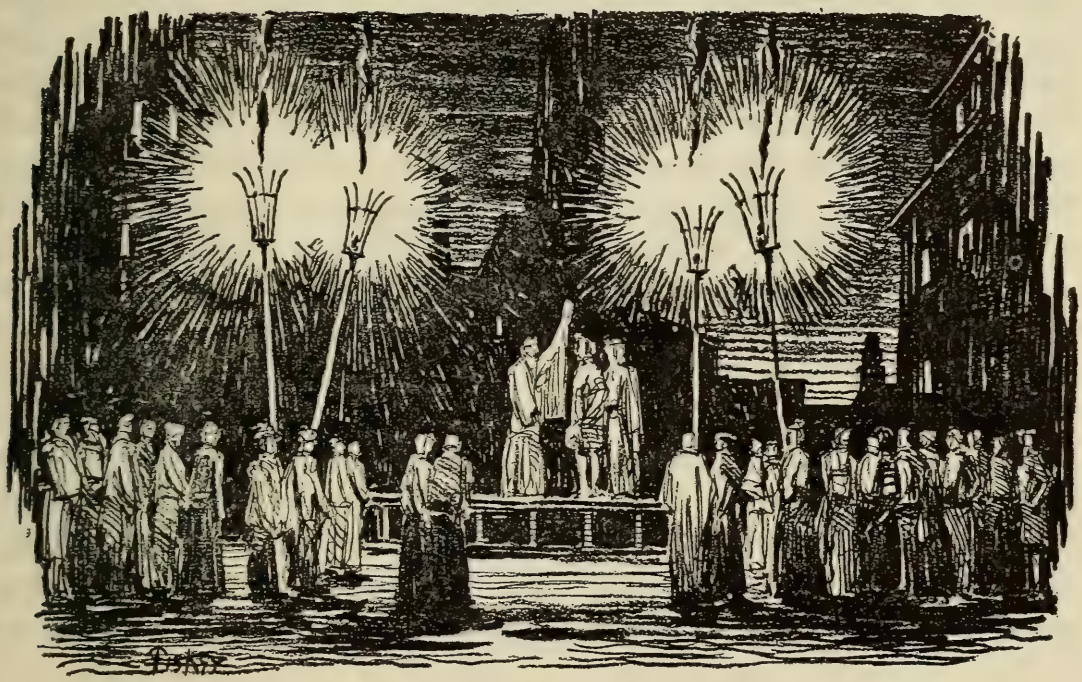


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"There is a slow introduction (Moderato, C minor, 4-4 time), begun by the violoncellos and violas in unison, singing 'Nobody Knows de Trouble I've Seen,' repeated in imitation by the wood-wind. Flutes, clarinets, and bassoons, in G minor, have another phrase from the same song. Most of the orchestra now takes this tune, while the horns in imitation sing against it 'Nobody Knows.' There is a decrescendo, with long-held chords of the wood-wind, while under them the basses murmur 'O Peter, Go Ring dem Bells.' The main body of the piece (Allegro moderato, tempo giusto, 2-4 time) begins with a variant of 'Nobody Knows,' with inversions in the wood-wind; the basses repeat 'O Peter, Go Ring dem Bells,' while the violins introduce the fourth of the seven basic themes. (It should be said here that a number of the counter-subjects and subsidiary themes used in the Rhapsody are of Mr. Goldmark's own invention.) This fourth theme consists of the first bars of 'Oh, Religion is a Fortune.' With it, in the horns, is combined the behest to Peter. This material is developed, with a climax on 'Nobody Knows.' A passage of antiphonal chords for contrasted instrumental groups leads to an Andante non troppo, 3-4 time, with an

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[*No. 3 of a series*]

The police found only the empty trunk and violin case, with the bow hanging to it. Spohr borrowed a Stainer violin and carried on, giving his first concert per schedule.

The story of the theft helped to pack the hall, but Spohr felt that he could not continue; cancelled his engagements and searched for days for an instrument to take the place of his beloved Guarnarius. The generosity of his patron, the Duke of Brunswick, obtained the best violin that money could buy, but it did little to replace the perfect fiddle—which Spohr felt could never be equalled. Sentiment easily understood!

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"There is a return to the Tempo giusto (G minor, 2-2 time), and the seventh and last of the themes is exhibited. This was found years ago by Mr. Goldmark in a magazine article, quoted there as a melody sung by the Tennessee Negroes while working on the river. This irresistible tune is played by the wood-wind in unison, with pizzicato accompaniment. The themes are now polyphonically exploited, there is a brilliant stretto, and a lusty climax on the 'Tennessee River' tune. At the close Peter is for the last time loudly exhorted by the brass."

* * *

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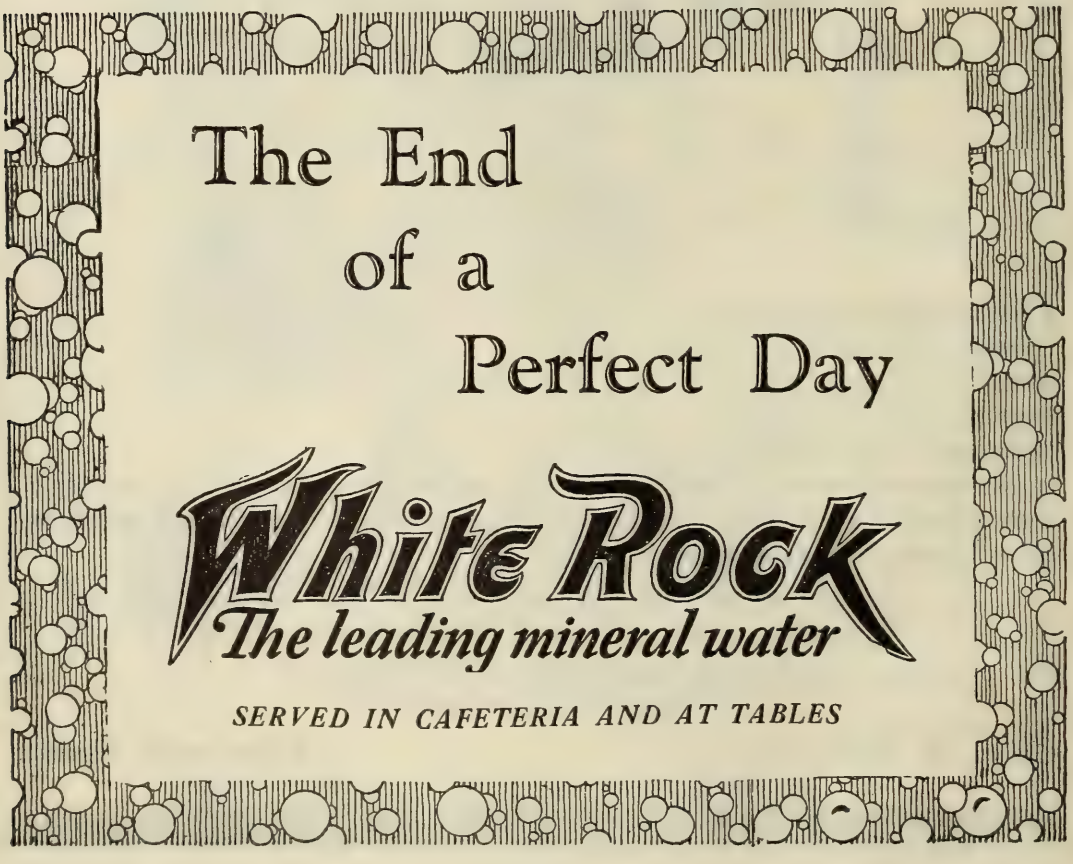
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Rubin Goldmark, a nephew of Carl Goldmark of Vienna (1830–1915), was educated musically at the Vienna Conservatory (1889–91), and at the National Conservatory, New York. He told a representative of *Musical America* (May 14, 1914) that he received a thorough grounding in harmony, counterpoint, and form from the Fuchs brothers* at the Vienna Conservatory. He studied piano playing with Anton Door.

"In America I did some studying with Bruno Oscar Klein, and later with Dvořák. From Dvořák I learned, above all else, purity of style. But I must maintain that if I had not been taught with such absolute thoroughness by old Nepomuk Fuchs, I should never have profited by Dvořák's instruction as I did." Mr. Goldmark

*Johann Nepomuk Fuchs, born at Frauenthal (Steiermark), May 5, 1842, died at Böslau, near Vienna, on October 5, 1899. In Vienna he studied law and with Simon Sechter music. He served as operatic conductor, beginning in 1864 in various cities, among them Cologne, Hamburg, Leipsic, and in 1880 Vienna (Hofoper). In 1888 he began to teach composition at the Conservatory of the Gesellschaft der Musikfreunden; he became the director of that institution in 1893. The next year he was appointed Imperial Vice Court Conductor. His opera, "Zingara," was produced at Brünn in 1872. He edited Handel's "Almira" for a revival at Hamburg in 1878; also Schubert's "Alfonso und Estrella," Gluck's "Betrogene Cadi," and "Maienkönigin" (falsely attributed to Gluck) for Vienna.

Robert Fuchs, born at Frauenthal on February 15, 1847, studied at the Vienna Conservatory and taught harmony there from 1875 to 1912. He was Imperial Court organist. He wrote orchestral pieces, much chamber music, music for the church, and the operas "Die Königsbraut" (Vienna, 1889) and "Die Teufelsglocken" (Leipsic, 1892). These pieces by R. Fuchs have been performed in Boston by the Boston Symphony Orchestra: Symphony, C Major (1885); Serenade for strings, No. 2 (1884); Serenade for strings, No. 3 (1887); Serenade for strings, No. 1 (1900).



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taught harmony and piano-playing for some time at the National Conservatory in New York. On account of his health he made his home in 1895–1901 at Colorado Springs, where he directed the Conservatory of Music at that place. Returning to New York, he taught and lectured on musical subjects.

His chief orchestral compositions are Overture to "Hiawatha" (1896)—performed for the first time, from manuscript, by the Boston Symphony Orchestra on January 13, 1900, repeated on January 5, 1906; tone poem "Samson" (1913), performed for the first time on March 14, 1914, from manuscript by the Boston Symphony Orchestra in Boston; "Requiem" (after Lincoln's Gettysburg Address)—begun in 1912, first performance by the Philharmonic Society of New York on January 30, 1919; "A Negro Rhapsody"; Theme and Variations for orchestra (an early work).

The catalogue of his compositions also includes Piano Trio, D minor; Sonata for piano and violin, B minor (played at a Kneisel Quartet concert in Boston by Messrs. Gebhard and Kneisel on January 28, 1901); Piano Quartet, A major; piano pieces, songs, choruses for mixed voices and for female voices.

* * *

At the University of Vienna he attended lectures on philosophy.

In 1910 he won the Paderewski Prize for chamber music with his Pianoforte Quartet.

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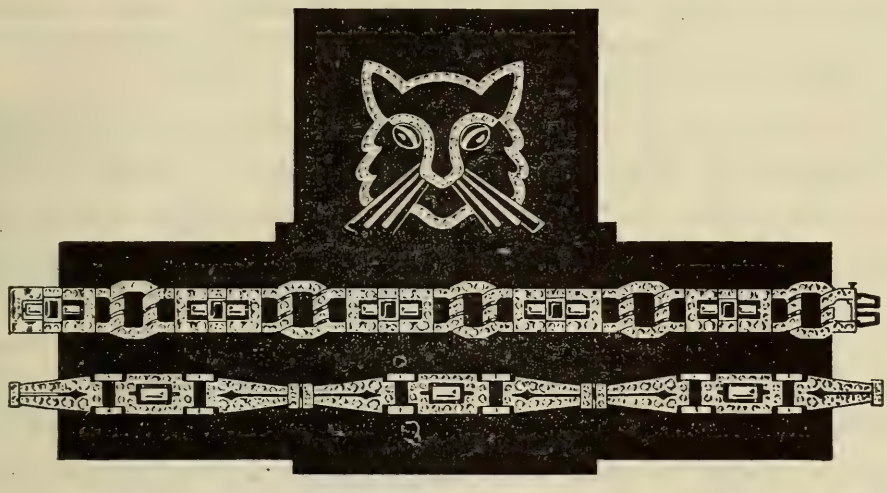
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ENTR'ACTE

A STOCKTAKING

(Ernest Newman in the *Sunday Times*, London, February 27, 1927)

In the current number of the "Music Bulletin" the distinguished German critic, Professor Adolf Weissmann (whose book "Die Musik in der Weltkrise" deserved a better English translation than it got) has a very interesting, if finally somewhat disappointing, article on "The Influence of Schönberg and Stravinsky in Germany." It is rather a pity that Professor Weissmann should have confined his consideration of the subject to Germany, for the same forces have been at work in all the musical countries during the last few years, they have led to the same results everywhere, and the probable or possible future is one that concerns all countries equally and music in general.

No one of either common honesty or common discernment can now fail to see that the go-getter modernism that was so busily "pushed" in some quarters for a few years, very much as in other quarters American get-rich-quick oil or mining propositions are pushed, has come to the inglorious end that might have been foreseen for it. A number of worthy people managed to persuade themselves, about the time the war broke out, that it was time we had a new heaven

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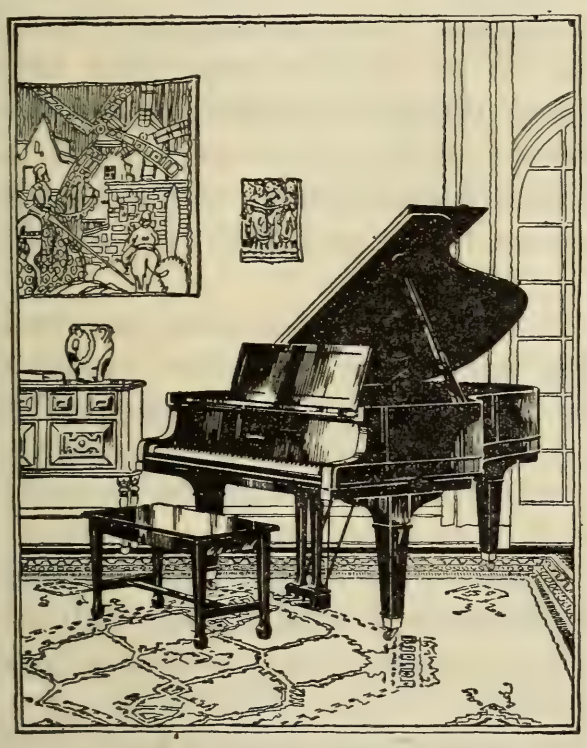
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and a new earth in music, and that they were the saints and prophets appointed by the divine wisdom to bring it about. If anyone wants unlimited amusement during the long and dismal evenings imposed on us by our weather at this time of the year he has only to read systematically through the musical magazine articles of this school from, say, 1913 to 1923. New geniuses were being discovered every month and set on the thrones from which those antiquated *crétins* Beethoven and Wagner and Brahms had been kicked with curses, and the writers of the articles plainly had the comforting conviction that they were ensuring their own immortality by being the first to draw attention to the wonderful promise of X or the marvellous achievements of Z.

Of Malipiero, for instance, in 1918, one enthusiastic gentleman wrote that here was a man who was certain to produce "works of the first order," one who would "ere long be recognized as one of the leading composers of the present time"; and the writer plumed himself on the credit that posterity would be sure to give him for having been "among the first to greet him as an outstanding figure of a new Italy, and to perceive in his works the touching and profound revelations of a great artist." We are now in 1927, and Malipiero has still failed to convince a single capable and impartial judge of

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music in Europe or America that he is anything but a man of culture whose creative capacity amounts to only some 15 per cent. of his ambitions.

Time was when the twentieth-rate Pratella, the head of the musical section of the Italian futurists, was hailed as a pioneer; and I have just come across a respectful reference, in 1914, to Ornstein as one of the most remarkable of the ultra-moderns. Where is Ornstein now—musically speaking, I mean, for we know where he is in the flesh. He is in America. I heard a new piano concerto of his when I was over there, and the general opinion upon it was that it was only a joke that had become stale with age.

I need not run over the names of all the other geniuses, in this country and that, who were hailed as heralds of the new dawn. But our John the Baptists were not only busy finding a new Messiah for us each month. They were equally obliging in telling us how music was going to be written in the future: certain familiar procedures, it appeared, were dead and as good as buried, while the only way in which music could be written to be truly expressive of the new age was thus and thus. The three or four big composers of the day listened with an indulgent smile and took no notice:

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the fifteen thousand nine hundred and twenty-six little composers eagerly took what they thought was a short cut to Parnassus, but soon got lost in the bog, and those who managed to get out of it have latterly been brushing the mud from their sore knees and making gingerly attempts to walk in the ways their fathers taught them. The new methods of composition were theoretically admirable, but unfortunately hardly anyone composed anything in them worth hearing. They were like those systems we read of from time to time that make the picking of winners a dead certainty. Their logic is impeccable; the only drawback is that the horses won't go by them.

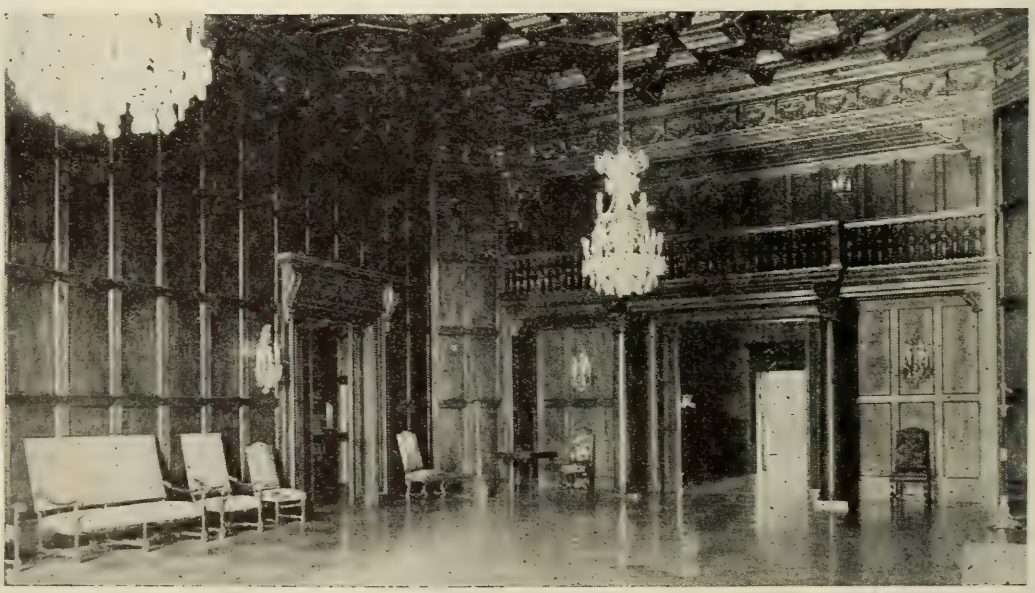
Those of us who ventured timidly to point out that you cannot have great compositions without great composers were told that we were fit only for the rubbish heap; the new theory was that by calling a goose a swan you encouraged him to be a swan, and that anyhow if only you got a sufficient number of geese together and made them quack loudly enough they would, in process of time, somehow or other breed a swan. It was useless for us to protest that no amount of breeding from geese would produce a swan, which is a bird of quite another species; we were merely told that we didn't understand the new zoology. But at last, after fifteen or

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twenty years, the geese are seen to be what they always were, while even the one or two specimens that gave a faint hint of being swans have degenerated into birds of a humbler breed.

Schönberg and Stravinsky were the two white hopes, and now Professor Weissmann sings a swan song (I intend no pun) over the reputations of these twain. Each of them, it can no longer be questioned, has had his brief day, and his influence is exhausted. The out-and-out Schönberg cult was always confined either to Schönberg's pupils or to people who had come under the influence of Busoni. Stravinsky, up to 1914 or so, interested keenly everyone who was on the look-out for possible new developments in music, but during the last ten years at least has steadily lost ground and is now quite negligible. Professor Weissmann, while devastatingly frank about the incompetence of most of the new music of the last decade, still clings to the belief that something may yet come out of all the fuss and flurry and wandering in the wilderness.

It is here that I find his admirable article a little disappointing. A new music for the new age is bound to come, but surely if we have learned anything at all from the lesson of these few years it is that no amount of taking thought by mediocrities, and still less of theorizing and drum-beating and flag-waving by critics, will suffice to make that music. It will come when the next great man comes,

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and not until then; it is the Beethovens and Wagners and Chopins and Verdis who give a new direction to music and to the swarm of little men, not *vice versa*. It may still be thought that when the great man comes he will have had his path made easier for him by the labors of all the little men who have been struggling towards something that they dimly sense but are unable themselves to realize. I venture to ask, however, what assurance we can have that when the big man comes he will proceed along the lines laid down for him. Genius being what it is, the chances are infinitely greater that he will take a line of his own. I doubt whether he will even read the articles of ten years or so ago in which the methods of future composition were so confidently and so lucidly set forth for him; I fancy he will be too busy exploiting methods of his own.

SYMPHONY IN D MINOR, FOR ORCHESTRA . . . CÉSAR FRANCK

(Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

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of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, and it was also played at its concerts on December 23 of that year; February 11 and April 22, 1905; January 29, 1910; November 25, 1911; January 3, 1914; May 1, 1915; December 8, 1916; October 25, 1918; April 19, 1919; April 29, 1921; December 8, 1922 (Centennial of Franck); December 10, 1922; April 11, 1924; October 15, 1926. It was played also at the benefit concert to Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his life of Franck* gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a

*Translated by Mrs. Newmarch.



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professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

* * *

Vincent d'Indy in his Life of Franck describes Gounod leaving the concert hall of the Conservatory after the first performance



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of Franck's symphony, surrounded by incense-burners of each sex, and saying particularly that this symphony was "the affirmation of impotence pushed to dogma." Perhaps Gounod made this speech; perhaps he didn't; some of Francks disciples are too busy in adding to the legend of his martyrdom.

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement (violoncellos and basses). This phrase is deveoped for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarked in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the *'Muss es sein?'* (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow pas-



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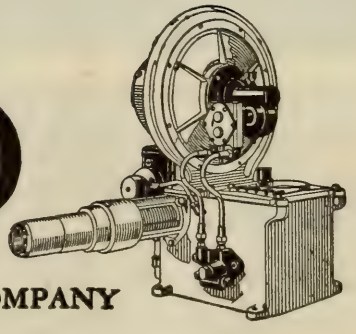
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sage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale.* The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The

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theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures, the chief theme appears, dolce cantabile, in violoncellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in violoncellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second move-

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ment returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

Vincent d'Indy in his Life of Franck says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and pianoforte, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspira-

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tion and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three com posers who had already made their mark—Lalo, Saint-Saëns, and

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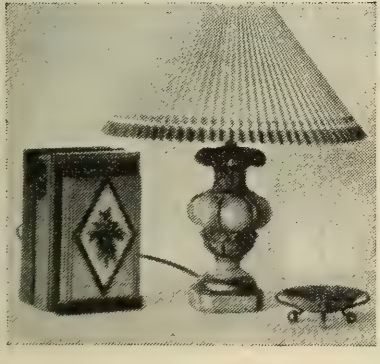
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*Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

†Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The Symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901; March 29, 1902; May 2, 1914; March 22, 1918; November 22, 1918; May 4, 1923. The Adagio was played on December 23, 1921, in memory of Saint-Saëns. The symphony was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

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theme,* the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.' "

* * *

César Franck and the Schola Cantorum

(From "La Musique Retrouvée: 1902–1927," by Louis Laloy, Paris, 1928)

After Beethoven, not without having honored in passing the mediocre Rust, deserving as a "precursor," the teaching at the Schola passed on to César Franck, a martyr like Beethoven, not on account of his infirmity, but because he was poor, a model of the

*Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae,*"—on the theme of the prose, *Dies Irae.* Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain Masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

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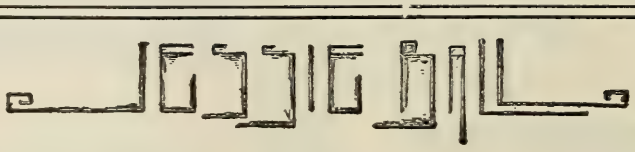
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artist's virtues, with the halo of sanctity, the most worthy heir of Beethoven because he had still further pushed the variation process, even to deriving all the movements of a sonata from one and the same musical idea presented in different manners. This is what the technical language of the School called the "cyclical form," from a word which implies a periodic return rather than a changing development.

I have always thought that the predilection of our master for this form came from its analogy to Wagner's constructions, in which one sees the same characteristic motives reappearing; for there is no advantage in itself in employing only one or two ideas in the whole length of a work; on the contrary, one could even maintain that this voluntary restriction bears witness to a somewhat pedantic prejudice or conceals sterility of invention.

In the case of César Franck, the first of these suppositions is the only one admissible, because music was born of itself in his mind, as it was born, it appeared, under his fingers at the organ; but he was a composer by trade, to the point of finding pleasure in certain tricks of musical legerdemain, as authors of the same sort find in

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playing on words; as painters in what they call a farce or a *"blague d'atelier."* Saint-Saëns, a very different man, and, in my opinion, inferior by the quality of his inspiration, resembled him in this. In a scene in "Ascanio,"* where the pupils of Benvenuto Cellini are seen at work, has he not taken into his head to signalize the bad pupil by the same motive as that given to Ascanio, the model pupil, but inverted, each interval taken contrarily by a device borrowed from the old technic of counterpoint? He wrote to a friend: "It is very amusing"; but he was the only one to laugh at this joke, for it was not caught by the audience. César Franck also has thought it amusing to set forth from the same melodic movement different phrases, as those which begin the first and the last movements of his sonata; the first and second movements of his symphony; but I praise him for this: he has found, in the richness of his imagination, figures so well marked that each of them has an independent existence, in a sense defined, even if one does not bethink oneself of their common origin.

He has also amused himself in the second movement of this symphony by superposing two phrases presented at first as isolated, and

*"Ascanio," opera in five acts, libretto by Louis Gallet, music by Saint-Saëns, was produced at the Opera, Paris, on March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I, Plancon; Charles V, Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Andiny; Scozzonne, Mme. Bosman.

Cellini wrote in his autobiography: "My preparations for the journey into France were made; and I wished to go alone, but was unable on account of a lad in my service called Ascanio. He was of very tender age, and the most admirable servant in the world." Ascanio was even willing to accompany on foot his master from Padua to Paris, but Benvenuto provided him with a horse. The story of the adventures of this "handsomest youth in Rome" at Paris, with a girl who returned his passion, the story of Mme. d'Étampes, with that of Cellini and his huge Colossus, are told in the second book of Cellini's life. The last mention of Ascanio is in Chapter 49, in which Cellini speaks of him as a thief and hypocrite.

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they agree very well. The malicious artist knew this in advance, for, without doubt, he had established them beforehand in this form and begun the movement at the end; but what is admirable is that each of the two pieces of mechanism, the one separated from the other, forms a melody so sustained that one would swear that its only care was to sing, and it seems that only by a miracle do they join themselves afterwards in so perfect a fashion.

Far from me is the thought of condemning as frivolous these amusements of a master in his art. Technic also has its virtuosity; but all composers even the most estimable, cannot attain it any more than all violinists can play the music of Paganini. It is dangerous to make a rule of it; it is a mistake to see in it an advance; for the beauty of the music, if it does not suffer when these themes are united, does not even then gain an appreciable advantage.

I had other reasons for loving César Franck: thanks to his technical ability and the skillful use of what he called, in harmony,

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altered notes, he arrived at a delicacy of chromatic inflections and a subtlety of modulation in which he greatly surpassed Grieg and Bizet, who were awkward and superficial in comparison; he translated or seemed to translate a mental uneasiness and restlessness, a fever which, without doubt, he experienced only in his music, of which the poetic prolongation gave a charm, somewhat morbid, strange, perplexing.

* * *

Laloy, who has much to say about Debussy in this volume, says that he remembered gratefully Guiraud,* his teacher of composition at the Paris Conservatory, but was only for a short time in the organ class of César Franck. "When Debussy improvised, the old master kept saying: 'Modulate! Modulate!' One day Debussy replied—the class was shocked—'Why do you wish me to modulate it I find myself very well in that key?' Thus the sincerity of his feeling protested against a figure of musical rhetoric which is only an artifice, if some turn of thought does not render it necessary."

*Ernest Guiraud, born at New Orleans, La., on June 23, 1835, died at Paris on May 6, 1892. He wrote a concert overture, an orchestral suite, a Caprice for violin and orchestra, and smaller pieces. His operas were "Sylvie" (1864); "En Prison" (1869); "Le Kobold" (1870); "Madame Turlupin" (1872); "Piccolino" (1876); "La Galante Adventure" (1882). These were all produced in Paris, as was his ballet, "Gretna Green" (1873). Saint-Saëns completed "Frédégonde," which was produced in Paris (1895). Guiraud took the *prix de Rome* in 1859. He taught harmony at the Paris Conservatory (1876), and was appointed professor of composition in 1880. His teachers at the Conservatory had been Marmontel Barbereau, and Halévy. Guiraud's "Traité Pratique d'Instrumentation" was published in 1895 and again in 1919. After the death (1880) of Offenbach he worked out the orchestral score of "Les Contes d'Hoffmann" from the indications left by the composer.

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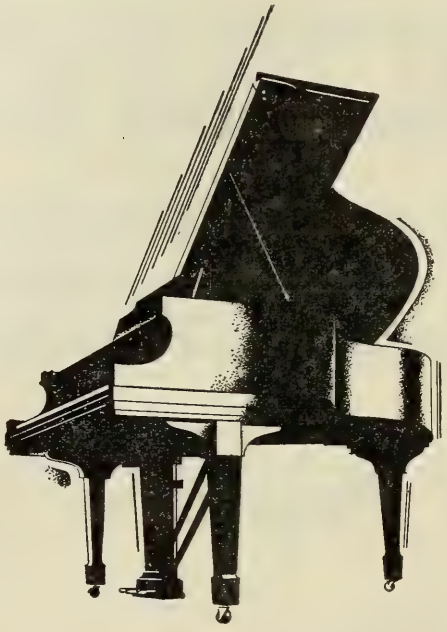
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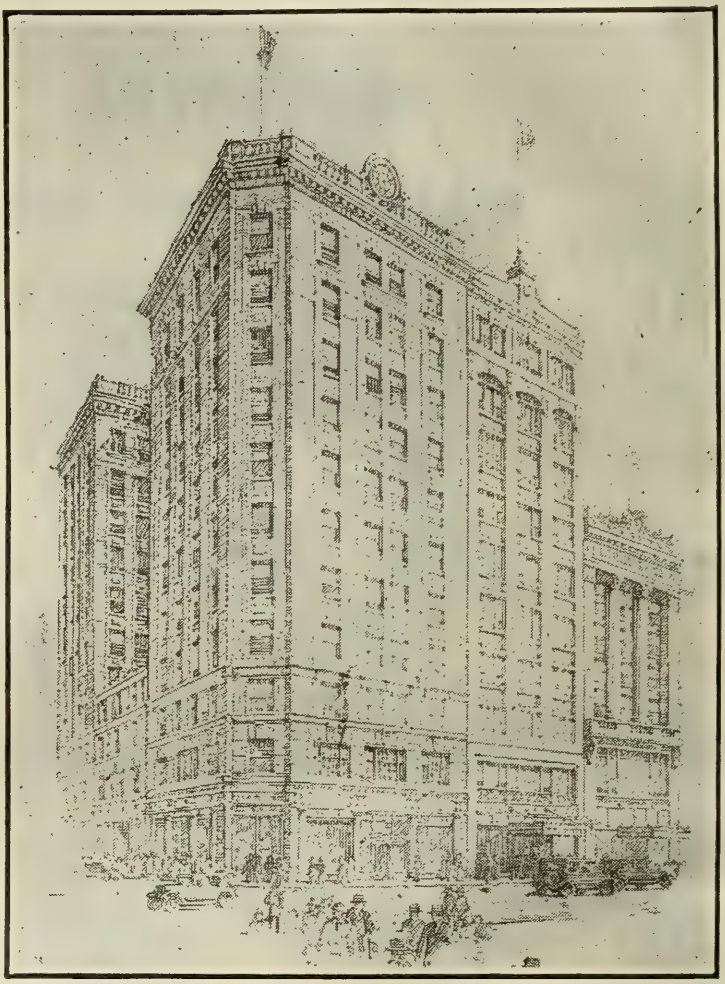
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Fourth Programme

FRIDAY AFTERNOON, OCTOBER 26, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 27, at 8.15 o'clock

Prokofieff . . . . . "Classical" Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

Debussy . . . . . "Prélude à l'Après-Midi d'un Faune"
(Prelude to the Afternoon of a Faun)
Eclogue by S. Mallarmé

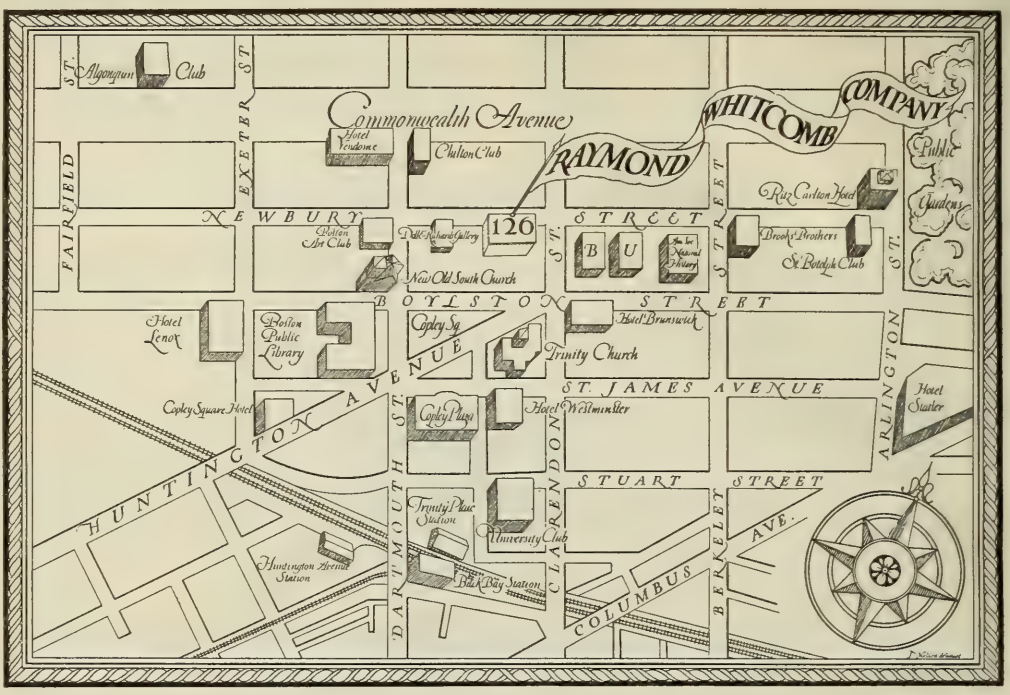
Ibert . . . . . Féerique
(First time in Boston)

Brahms . . . . . Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

There will be an intermission before the symphony

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert



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"Classical" Symphony, Op. 25 . . Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C

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major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

* * *

III. Gavotta, Non troppo allegro, D major, 4-4 time. Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus played on the harpsichord, violin, etc., and danced: "The effect is most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages

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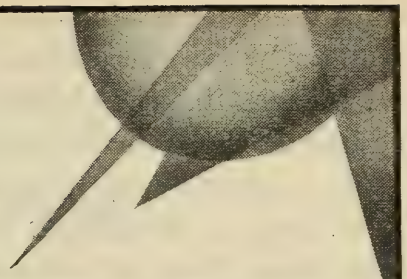
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with their degressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of *branle.* The dancers were in line or in a circle; after some steps made together a couple separated, danced alone, and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Celler informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by

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the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck* and Grétry† became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists today was invented by Vestris; it is not easy to perform; but an arrangement invented at Berlin, the "Kaiserin Gavotte," was danced at the court balls.

Fertiault described the gavotte as the "skillful and charming offspring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tablature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

*In "Iphigénie en Aulide" (1774).

†The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

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Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet-pantomime "Les Petits Riens," with music written by Mozart in Paris, produced at the Opéra, Paris, June 11, 1778. This music, supposed for a long time to be lost, was found in the Opéra library in 1873. The score includes a Gavotte joyeuse, allegro vivo, 2-4; a Gavotte gracieuse, andante non troppo, 6-8; a Gavotte sentimentale, andante, 4-4. In each instance the gavotte begins on an off beat. As a rule, the gavotte was in 4-4 or 2-2.

* * *

The first performance of this Symphony in Boston was by the Boston Symphony Orchestra on January 26, 1927; the second was on April 1, of the same year.

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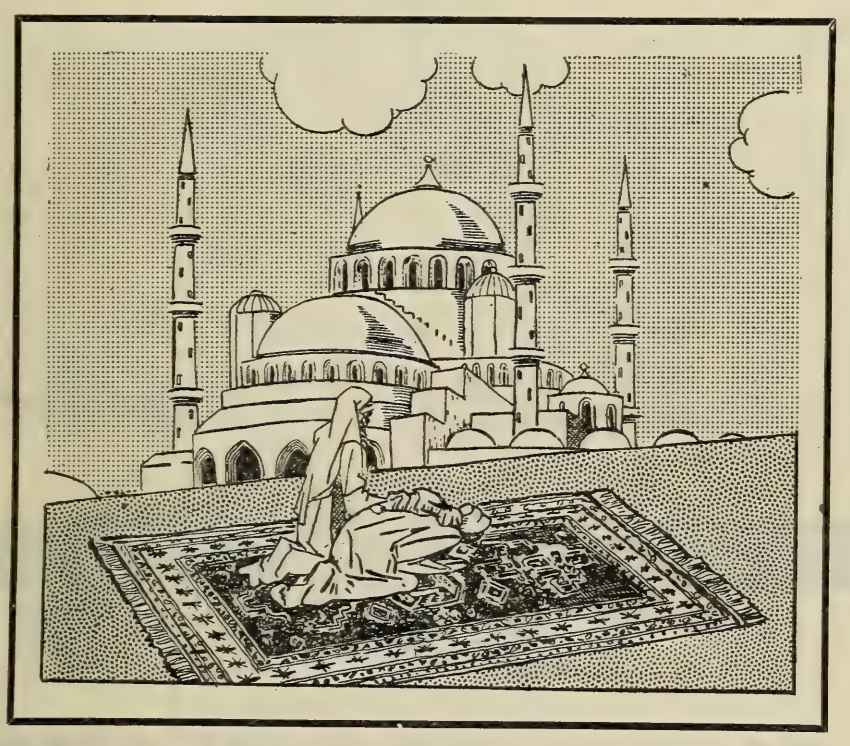
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Prelude to "The Afternoon of a Faun (after the Eclogue of Stéphane Mallarmé)" . . . . Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

*Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a college. In 1874–75 he edited *La Dernière Mode.* The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vatek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translated into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899. At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d'Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900). In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

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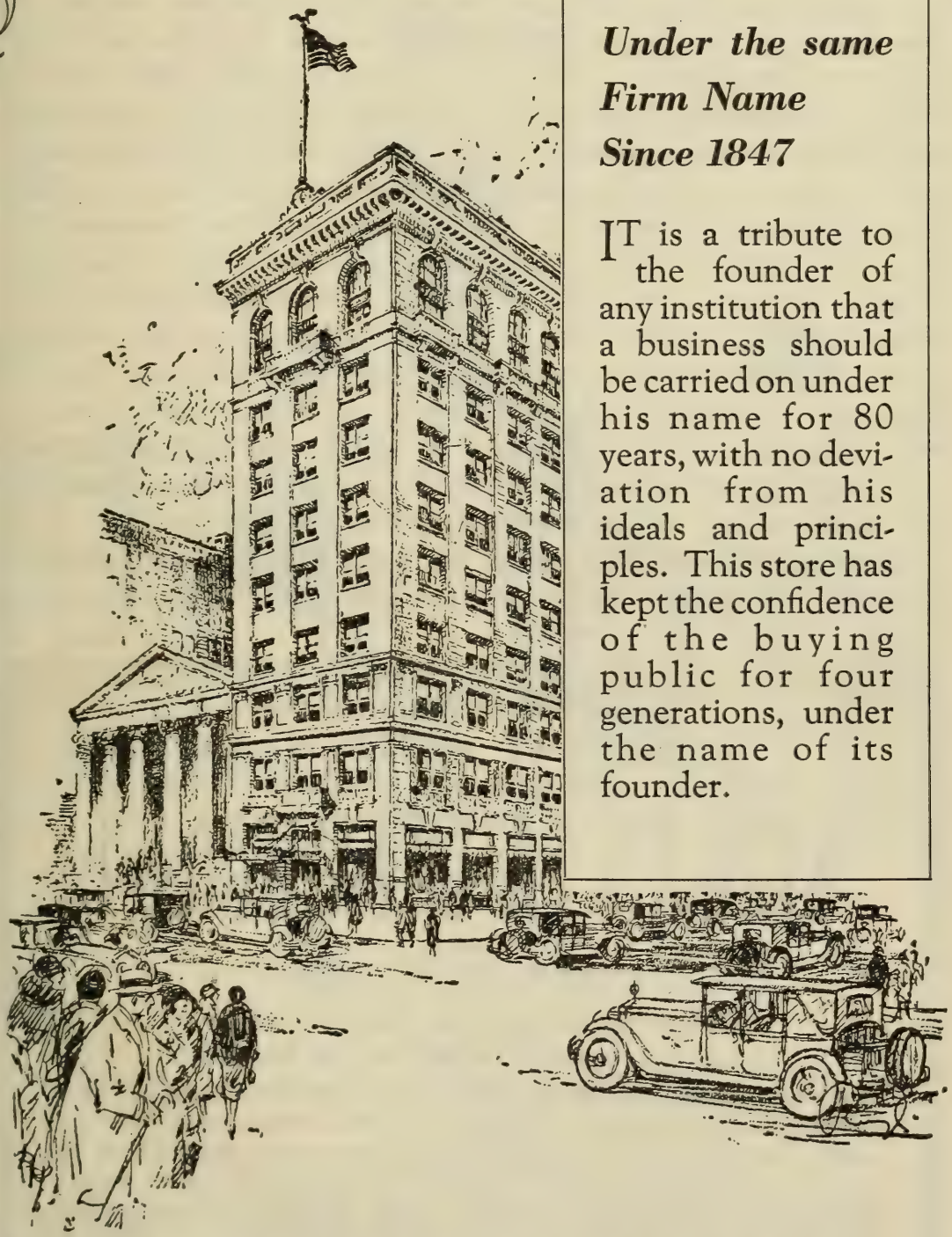
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Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight his understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Gosse gave this explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published,

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and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may



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be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

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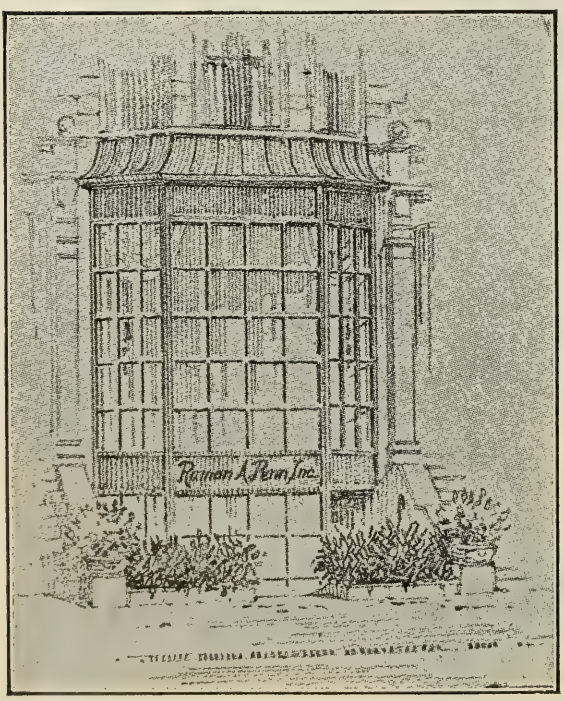
Jordan Marsh Company

9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported ino a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

* * *

"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris, as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun. I quote from the New York *Sun* of June 2, 1912:—

"A novelty produced during the Russian ballet season at the

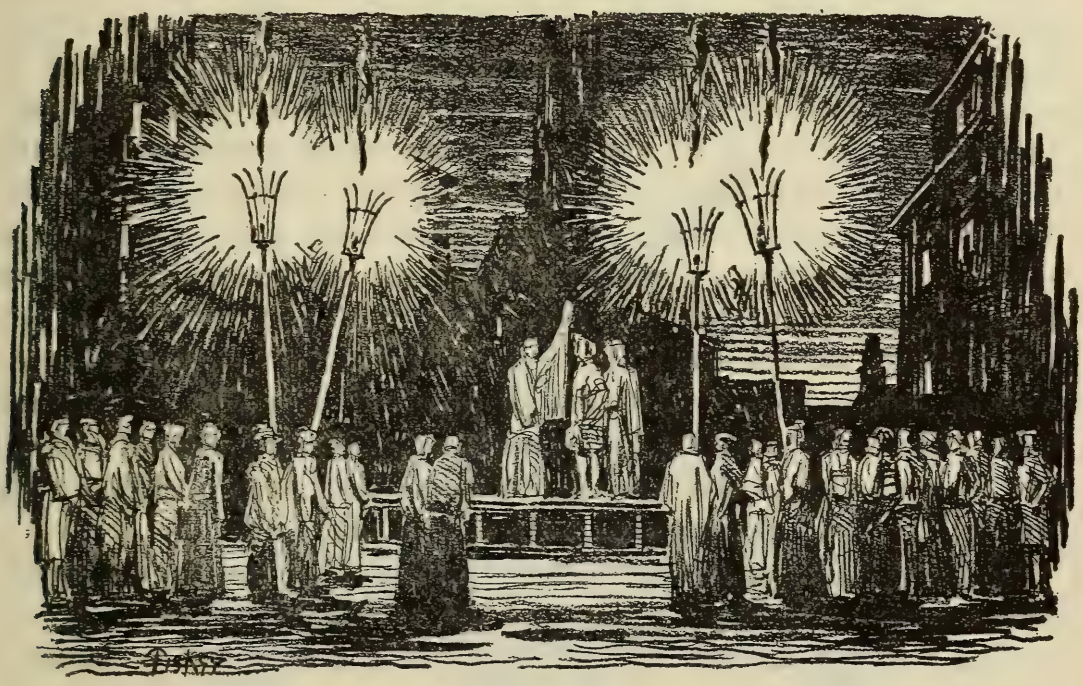


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[*No. 2 of a series*]

THE EDISON ELECTRIC ILLUMINATING COMPANY OF BOSTON

Châtelet Theatre has occasioned an outburst of protests. The celebrated mime, Vaslav Nijinsky, arranged a short ballet inspired by Debussy's music written to Stéphane Mallarmé's poem 'The Faun's Afternoon,' Nijinsky miming the faun. An editorial in *Figaro* signed by Director Calmette says: 'Our readers will not find the usual notice of the performance in the theatrical columns, because I have suppressed it. I do not criticise the music, which was written ten years ago, but I am convinced that all the readers who were present at the Châtelet yesterday will approve my protest against an exhibition offered as a profound production perfumed with precious art and harmonious poetry. The words "art" and "poetry" in connection with such a spectacle are mere mockery. It was neither a graceful eclogue nor a profound production. We saw an unseemly faun with vile movements and shameless gestures, and that was all. The hisses which greated the panotomime were fully justified. The true public never accepts such animal realism.'

"The *Gaulois* also demands the suppression of the show. Others defend it as a legitimate product of the naturalists' school.

"The protests against Nijinsky's 'Faun' are expected to result in

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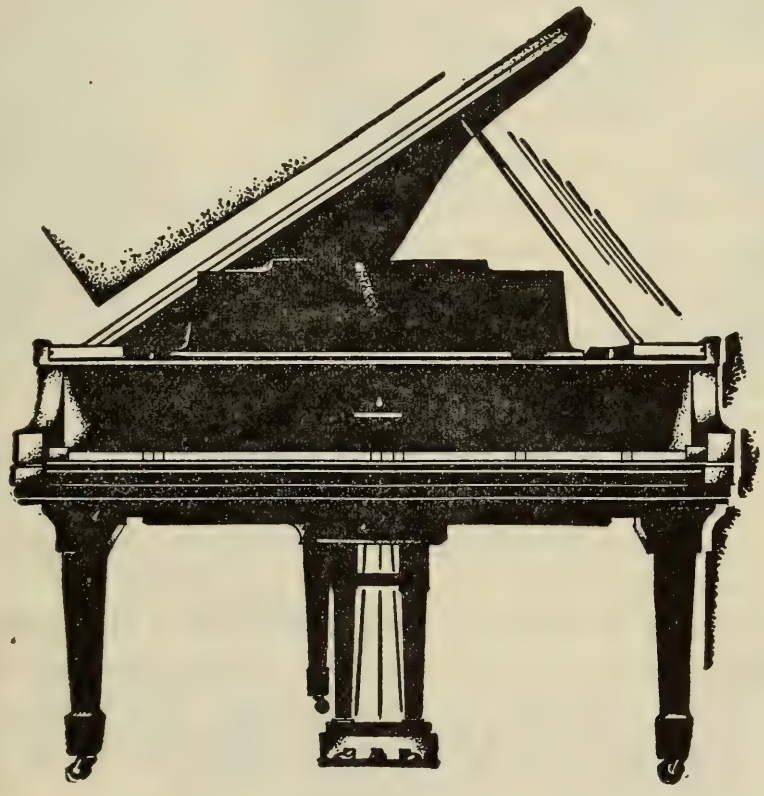
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the house being crowded and the act, which does not occupy ten minutes, being given extra performances.

"M. Diaghilev, the director of the Russian ballets, has written a letter to the *Figaro* quoting in his defence a letter by Odilon Redon, Mallarmé's most intimate friend, and M. Rodin's article in the *Matin*. The latter praises Nijinsky's creation as a noble effort, which every artist should see.

"M. Calmette replies, saying that M. Redon's opinion is merely personal. As regards M. Rodin, whom he admires as one of the most illustrious and most clever sculptors, he says he is unable to accept him as a judge of theatrical morality. M. Calmette says, 'To challenge his [Rodin's] judgment it will suffice to recall that, contrary to all common decency, Rodin exhibits in the former chapel and deserted church, now the Hôtel Biron, a series of obscene and cynical sketches displaying with even more brutality the shameless attitudes so justly hissed at the Châtelet. If I must speak plainly, the dancers in the mimicry angered me less than the daily spectacle Rodin gives in the ex-convent to legions of lackadaisical female admirers of self-satisfied snobs. It is beyond conception that the State has paid 5,000,000 francs for the Hôtel Biron merely to afford a free lodging for the richest sculptor.' "

The ballet was produced at the Boston Opera House on February

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1, 1916, by Serge Diaghilev's Ballet Russe. Mr. Massine mimed the Faun. Ernest Ansermet conducted the orchestra. There was an amusing and characteristically Bostonian exercise of censorship by the local authorities. But there were other performances that month by the same company.

At the same opera house, on November 9, 1916, Mr. Nijinsky mimed the Faun. It was a chaste performance. Mr. Monteux conducted.

* * *

"Debussy's mind was that of a poet's. I do not know whether, as some of his old friends thought, it is necessary to affirm that he was wholly ignorant of literature when he was at the Conservatory; but what is certain is that afterwards he had, better than anyone else, made up for lost time. It was not by accident that on his return from Rome he alone, among his comrades, sought the company of the finest writers. He consulted, for instance, Henri de Régnier, with regard to his text of the "Proses Lyriques,"* when Catulle Mendès was there ready to assist him. Régnier told me this afterwards. Debussy frequented assiduously the coterie, forbidden to the profane, of Stéphane Mallarmé. I do not believe that any other

*Proses Lyriques: De Rêve, De Grève, De Fleurs, De Soir," 1894–95.

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MOZART — perhaps the greatest prodigy. Once during the child's fifth year his father, court composer, and Herr Schachter, court trumpeter, found this mere baby daubing notes on a sheet of paper. Each time he dipped the quill to the very bottom of the inkhorn . . . covered the sheet with blots . . . rubbed them out with his chubby hands . . . kept on.



At first the pair could not believe their eyes and upon examining the work closely, Herr Mozart pointed out with tears in his eyes, "see how correct it is; only it can be of no use, so extraordinary difficult no one could play it."

[*No. 4 of a series*]

Then the little marvel walked to the clavier, "See, Papa, this is the way it must be played." Mozart was fortunate in having a father capable of guiding wisely such genius . . . he was taken where music flourished and he responded keenly to it all.

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musician was ever introduced there. And it was there that he had seen Whistler take up a sketch of Odilon Redon, and ask what meaning should be given to it. He had seen Verlaine seated near the fire, stuffing his pipe and asking of Mme. Mallarmé a glass of absinthe full to the brim. Another day he made the acquaintance of Pierre Louys,* and passed a long evening with that exquisite talker, prolonged till dawn, while they awaited the opening of a café in the Bois de Boulogne, to remain there at table with their cups of chocolate for some hours."—Louis Laloy in "La Musique Retrouvée."

FÉERIQUE . . . . . JACQUES IBERT

(Born at Paris on April 15, 1890; now living there)

The name of Ibert is not unknown in Boston. Two Movements for two flutes, clarinet, bassoon were performed at a concert of the Boston Flute Players Club, Georges Laurent, musical director, on April 26, 1925.

*Debussy set music in 1898 to "La Flûte de Pan, La Chevelure, and Le Tombeau des Naïades," from Louys's "Chansons de Bilitis."

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Furrier . . *Designer*

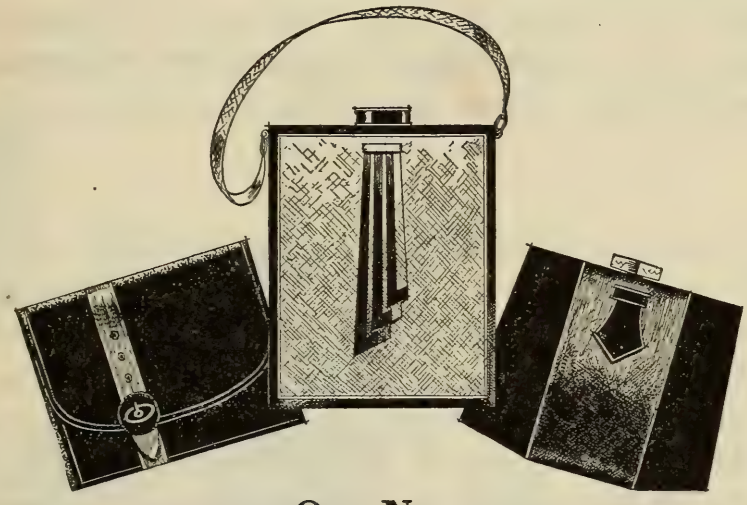
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1925. October 9, "Escales" ("Ports of Call"), for orchestra. First time in the United States.

1926. April 23, "Chant de Folie," for chorus (Cecilia Society) and orchestra. First performance. October 22, "Les Rencontres." Three Pieces for ballet. First time in the United States.

* * *

"Féerique" was performed for the first time at a Colonne Concert in Paris on December 12, 1925. Gabriel Pierné was the conductor. There is no "literary programme" for the music. It was the intention of the composer to evoke "a purely imaginary realm of sounds, rhythms, and timbres"; and so, as M. Robert Brussel puts it, he has left to his hearers "leisure for searching in the work either the poetic plan which they have not found there or the scheme and speech of pure music which they also have not found." It has been said that "Féerique" is an effort to conciliate two tendencies of Ibert's nature: "that which has its origin in his temperament and that engendered by his professional culture; the search after expression and the quest of the picturesque; music

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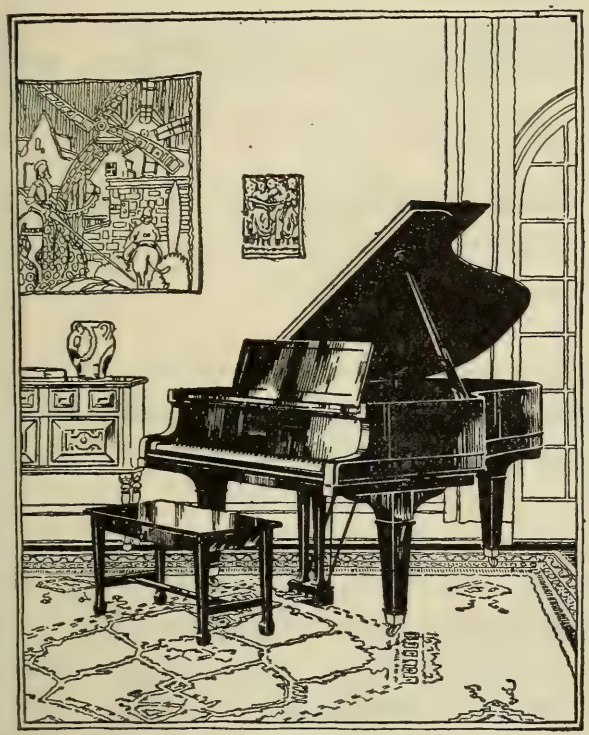
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for music, and pleasure for the sake of pleasure. These two sources of emotion, the one superficial, the other profound, are drawn upon in turn by M. Ibert in 'Féerique' more than elsewhere by him." The opening of the work was especally praised, for the light that flashes amid the vaporous expositions of successive entrances of divided strings, while the oboe over their rhythmed murmuring sings a pastoral song. "Here are more than skill and sport with timbres; here is poetry."

* * *

Ibert studied music at the Paris Conservatory (1911–14). His teachers were Gedalge, Pessard, Vidal. In 1919 he was awarded the *prix de Rome* for his cantata "Le Poète et la Fée."

The list of his chief works is as follows:

ORCHESTRA: "Noël en Picardie," symphonic poem (1914).

"La Ballade de la Geôle de Reading" (after Oscar Wilde) (composed in 1921; first performed at a Colonne Concert, 1922).

"Escales." Lamoureux Concert, Paris, January 6, 1924.

"Féerique." Colonne Concert, Paris, December 12, 1925.

Suite: "Trois Pièces de Ballet—Les Bouquetières, Créoles, Les Bavardes"—produced at a Pasdeloup Concert, January 31, 1925. These pieces are from a ballet "Les Rencontres." This ballet in one act, choreography by Mme. Nijinska, was produced at the Opéra,

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Paris, on November 23, 1925. The chief dancers were Mmes. Spessivtzeva, Rousseau, and Lorcia; M. Peretti.

Concerto for Violoncello solo and wind instruments. Lamoureux Concert, Paris, 1926. Mlle. Monnier, violoncellist.

Music for the Stage: "Le Poète et la Fée," cantata, produced at the Institute, Paris, in 1920.

"Persée et Andromedé" (after Jules Laforgue's "Legendary Morality." Two acts.

"Le Jardinière de Samos." Five acts.

Chamber Music: Two Movements for two flutes, clarinet, bassoon (National Society, 1923).

"Jeux," Sonatina for flute and pianoforte. Sonata for violin and pianoforte.

"Pièces Anépigraphes," String Quartet.

Pianoforte Music: "Histoires"; "Les Rencontres" (little Suite in the form of a ballet), for four hands; "La Ballade de la Geôle de Reading"; "Escales" (two movements), transcribed by the composer.

For Voice: "La Verdure Dorée" (text by Tristan Derème; "Trois Chansons" (text by Ch. Vildrac); Deux Mélodies, "Le Jardin du Ciel" and "Chanson" (poems by Catulle Mendès and Maeterlinck).

Organ: Three chorales.

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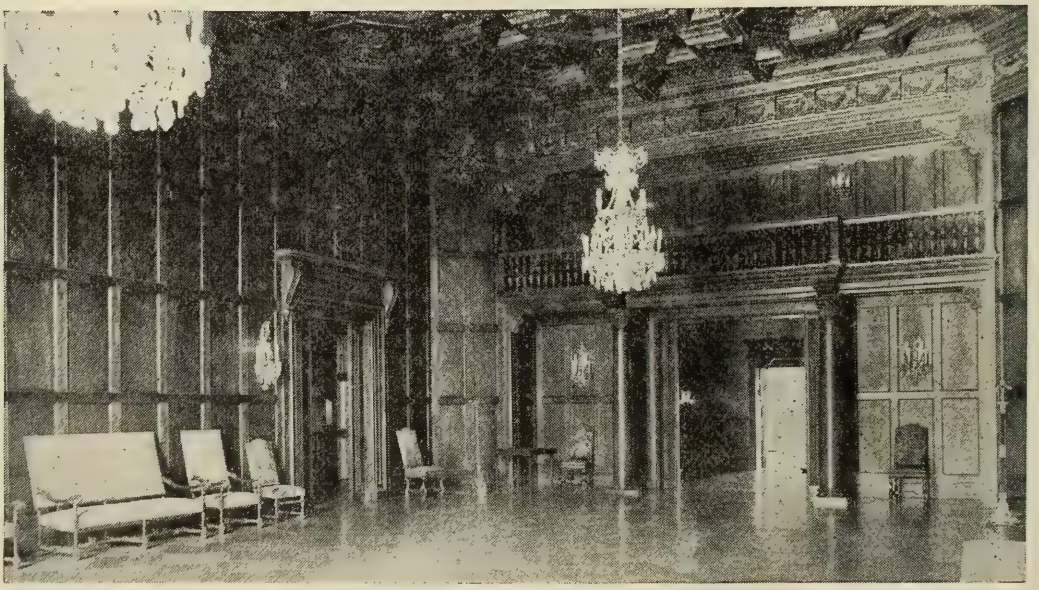
MUSIC AND THRILL

(Robert Lorenze in the *Daily Telegraph*, London)

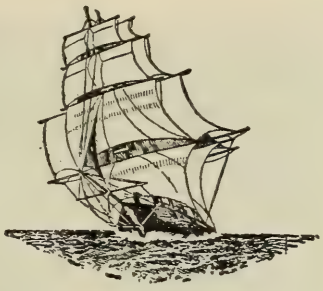
Listening some while ago for the 9th time to the Beethoven Violin Concerto, I could not help feeling once again that the thrill which music affords is not to be measured by one's reaction to any particular performance, but by an instinctive intuition as to how it would affect one under ideal circumstances. While I realized that certain portions of the concerto—as, for example, the opening theme—could never thrill or even interest me in any circumstances, I felt that there were many passages that would, if I could only hear them under conditions of my own choosing. The work that followed, a Chausson Symphony, left a different impression; there I felt that even a performance by the H.S.O. under Old Nick himself would leave me quite cold, if such a thing were possible in the infernal regions. The conclusion I draw from this is that most of us are apt to be swayed too much by feelings which begin to influence us some time before a performance of any given work takes place.

Mr. R. W. S. Mendl, the well-known Beethoven worshipper and writer, strolling past Queen's Hall in October, sees the Emperor

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Concerto down for performance in April, and at once goes all goosey with thrill—a condition which he successfully continues to maintain during the intervening period. The unknown savage, Mr. Robert Lorenz, sitting on a knee-trap in the balcony of the same hall, awaits the said performance with stoic resignation, knowing that he will be bored considerably, but dimly sensing that there is a lot of stuff in the work that might thrill him enormously if he could hear it without first working himself up into a state of irritation at the mere thought of having to hear it at all. Both worshipper and savage are alike dulling their discrimination, the latter in the way I have just described and the former by letting his preconceived enthusiasm lead him into a condition where his critical faculties can no longer function normally.

Together they are responsible for certain works being labelled hackneyed; for, make no mistake about it, it is not the "Tannhäuser" Overture or the Emperor Concerto that are in themselves hackneyed, but the spirit in which you, Messrs. Mendl, Lorenz, and others, listen to them that makes them appear hackneyed to you. The work that you are hearing, or perhaps mishearing, for the hundredth time is being listened to by many others in the hall for the first, second, or third time, so how can it possibly be hackneyed to them? The music

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remains, as it always was, good, bad, or indifferent; it is you who have changed.

Now is it not possible to create conditions in which both worshiper and savage could exercise such faculties for musical enjoyment and criticism as they possess without the encumbrances to which I have referred? If, for instance, once, on my way down the street to post a letter, several householders conspired to play different snatches from the Emperor Concerto at various stages of my walk; and if—as I probably should be—I became rooted to the spot with delight on each occasion, could I not then justifiably say to myself that I had in me at least some degree of Mr. Mendl's aptitude for appreciating Beethoven, and that what really separated us was the way in which we approached him or he approached us?

A partial solution of the difficulty is to be found in concerts without programmes, a form of entertainment which we sometimes create for ourselves, but which, to my knowledge, has never been regularly established. The idea is so simple that probably its very simplicity has militated against acceptance in an age when this quality is so little appreciated, especially in music. The rules of the game would be quite simple; in due course an announcement somewhat on these lines would greet you:

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It is obviously proper that the geographical position of a new work should be indicated and such particulars given as are considered necessary on these occasions. For the rest it would be delicious to wait with bated breath, your eyes glued on the conductor's baton in an effort to divine whether he was going to regale you with the fifth Symphony or the Peer Gynt Suite. The presence of the master 'cellist might lead to quite excited speculation, not to say betting, as to which of three 'cello concertos, the Dvořák, Haydn, or Elgar—the only ones that ever seem to be played—he had selected.

What scope, too, for listening, like that famous Eastern potentate, with intense concentration to the preliminary twiddles of the various instruments in the hope of thus discovering the identity of the piece to be played. Finally, what delicious pitfalls to stumble into over the identity of not new, but unfamiliar items that some at least of our conductors would take pleasure in digging up. Would we always know whether it was Haydn or Mozart or would we hold our



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peace until we had trespassed on to the fringe of the Critics' Mutual Aid Society that regularly holds its meetings in the bar at half-time in order to present a united front on the morrow?

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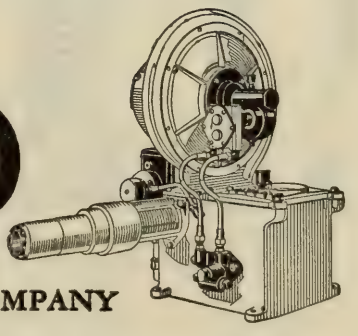
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The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale,* say December 20, 1877.



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"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an

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"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its

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uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert (1842–1905), one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of

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brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first: the one in C minor is epic, the one in D major

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is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner whose "Die Symphonie nach Beethoven" (Berlin, 1898)* is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

*A second and somewhat revised edition was published in 1901. This second edition has been translated into English by Arthur Bles.

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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

* * *

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting, as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But

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Florence May, in her life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether

*"The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

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he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skillful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form."

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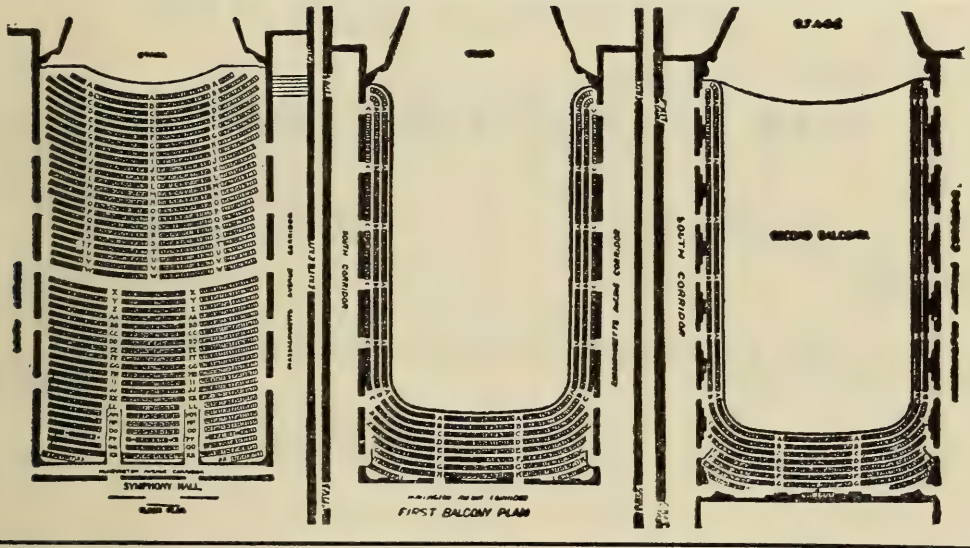
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Fifth Programme

FRIDAY AFTERNOON, NOVEMBER 9, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 10, at 8.15 o'clock

Jacobi . . . . . Indian Dances

Sibelius . . . . . Symphony No. 3, Op. 52

I. Allegro moderato.
II. Andantino con moto, quasi allegretto.
III. Allegro.

Scriabin . . . . . "The Poem of Ecstasy," Op. 54

There will be an intermission after the symphony

A lecture on this programme will be given by Mr. John P. Marshall on Thursday, November 8, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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GASPARINI.....“Caro Laccio”
A. SCARLATTI.....“Chi Vuole innamorarsi”
HANDEL.....Air from “L’Allegro”
SCHUBERT..
- “Die Krähe” (“The Crow”)
- “Die Post” (“The Post”)
- “Die Nebensonnen” (“The Mock Suns”)
- “Wohin” (“Whither”)

TYLER.....“Ships That Pass in the Night”
JOSTEN.....“Found”
ROBINSON.....“Shadow”
QUILTER.....“The Night Piece”
NEGRO SPIRITUALS:
- “When I get Home”
- “Ezekial saw de Wheel”
- “In-a-dat Mornin’ ”
- “My God is so High”

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SERGE KOUSSEVITZKY, Conductor

FORTY-EIGHTH SEASON, 1928–1929

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Jacob, R.	Zung, M.	Knudsen, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Raichman, J.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
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FRIDAY AFTERNOON, NOVEMBER 9, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 10, at 8.15 o'clock

Jacobi . . . . . Indian Dances

I. Buffalo Dance.
II. Butterfly Dance.
III. War Dance.
IV. Rain Dance.
V. Corn Dance.

(First time in Boston)

Sibelius . . . . . Symphony No. 3, Op. 52

I. Allegro moderato.
II. Andantino con moto, quasi allegretto.
III. Allegro.

(First time in Boston)

Scriabin . . . . . "The Poem of Ecstasy," Op. 54

There will be an intermission after the symphony

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INDIAN DANCES: BUFFALO DANCE, BUTTERFLY DANCE, WAR DANCE, RAIN DANCE, CORN DANCE . . . . . FREDERICK JACOBI

(Born at San Francisco, California, on May 4, 1891; now living at Northampton, Mass.)

We are indebted to Mr. Jacobi for the following notes:

"This work is not intended to be, in any sense, a reconstruction of Indian music. It is, rather, a series of impressions of the great ritualistic dances which take place still today among the Pueblos and Navajos of New Mexico and Arizona—spectacles magnificent and profoundly moving.

"Indian music, in the opinion of the composer, has been greatly underestimated. It is, he believes, a music of signal individuality, unlike any other in the world; it has a potent and hypnotic charm, and it expresses admirably the soul, distant yet eternally alluring, of a great race. Its rhythms are ordered, yet infinitely free. The insistent drum-beats, which are the web and woof of the musical substance, are both lulling and exciting. The sudden changes of rhythm are startling and extraordinarily telling; the irregularity of its phrase-structure gives it a suppleness which our music frequently lacks; and the direct and wholly natural way with which it combines simultaneously two or more divergent rhythms lends to it

. . RADIANT NIGHT . .



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When night embraces all the trees and hills,
And dark the mountain looms against the sky,
The ever softening, fading light instils
New beauty to the radiance that's on high.

As the light fails, God's peace is in your heart,
When the light's gone, the stars your hands can reach.
You hear the stillness, feel it as a part
Of that sweet grace that night alone can teach.

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a strength and a pulsating vitality which are amazing. Its melodies are expressive of a number of clearly defined moods—moods which correspond with the psychology of the race: a grim and desperate fervor, a tender melancholy, a virile and full-throated jubilance, and a wild, barbaric fury. (The war-dances, incidentally, are usually of a very "open" and major character, jubilant rather than wild It is in the festive-dances, the dances of thanksgiving, that the Indians appear most barbaric.) The structure of their music is clear and well-balanced; they have an instinctive knowledge of the elements of unity, contrast and climax.

"All Indian dances partake, to a greater or lesser degree, of a religious character. The Buffalo Dance, danced by the young men, was no doubt originally a prayer for a successful chase. Naked to the waist, their long black hair falling wildly over their blackened faces, buffalo-horns on their heads, they imitate the slow, ungainly motions of the grazing buffalo. It must be said, though, that with the Indians every gesture is a conventionalization; Indian art is not realistic, but symbolic. The Butterfly Dance is danced by the maidens when they have reached maturity. The War Dance, it would seem, is a premature enactment of the future triumph, an instilling of confidence and courage into the hearts of those about to engage in battle. The Rain Dance is the invocation of that, in those arid countries, most-desired of natural blessings. The Indians still

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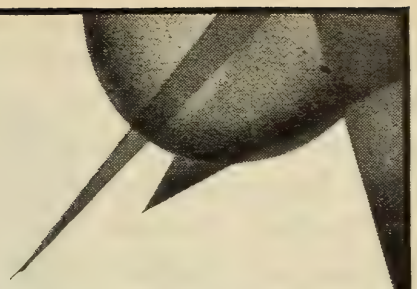
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believe in the potency of their prayer; and it is amazing how many of their rain dances, starting on a scorched and cloudless day (and lasting, as do most of the Indian dances, all day), overtaken by storms and rain, end in a drenching and beneficent downpour. The Corn Dance is a dance of thanksgiving and rejoicing.

"'Indian Dances' was written during 1927-28. It is based on themes, or fragments of themes, heard by the composer during sojourns among the Indians in New Mexico. The treatment is completely free, for the composer has felt that the least photographic method would bring him closest to the essence, the spirit, he was seeking. A sparing use has been made of Indian instruments of percussion—drums and rattles."

"My first visit to New Mexico was for the purpose of looking into the music not of the Indians, but of the Mexican sect called the Pénitentes. My first encounter with the Indians and their music was a chance, but I was at once tremendously moved and impressed by the beauty and interest of their singing and their dancing. I have since returned to New Mexico many times and have spent much time with the Indians, in particular with those of the Pueblos of the Rio Grande Valley. I have not lived among them, but I have spent much time with them, in their houses, quietly taking down their melodies as they gave them to me; and

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during this process they have usually shown themselves wonderfully kind, patient, and interested. I have also seen many of their dances and, I must add, with an ever-increasing appreciation of their beauty, their interest, and—apparent even to the outsider—their great spiritual value.

"I agree heartily with a statement which I believe I have read in your writings a number of times: that there is no necessity for basing an American music on the music of the Indians or even the Negroes. I have written my string-quartet based on Indian themes, and my Indian Dances, not because of any theories, but because of a sort of inner compulsion. My interest in Indian music is by no means over; in fact, I am planning to write a book on the subject. But I do not know if I shall ever again use Indian themes or be inspired by them in my own compositions.

"The list of instruments is as follows: two flutes, piccolo, two oboes, English horn, two clarinets, bass-clarinet, two bassoons, contrabassoon, four horns, three trumpets, tuba, two harps, celesta, strings, and percussion (timpani, bass-drum, cymbals, tam-tam, xylophone, triangle, and a sparing use of Indian drums and rattles)."

* * *

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Mr. Jacobi studied musical composition with Rubin Goldmark in New York, Paul Juon in Berlin, and Ernest Bloch in Geneva, Switzerland. He was assistant conductor with the Metropolitan Opera Company (1913–17), and one of the founders of the American Music Guild. He is a member of the executive board of the League of Composers, New York.

The list of his compositions includes a symphony known as the "Assyrian," first performed by the San Francisco Orchestra, Alfred Hertz, conductor, on November 14, 1924. The first movement was suggested by the Assyrian bas-relief "The Lion Hunt"; the second movement is "Nocturne in Nineveh." Mr. Jacobi's phrase, "the nightmare of ancient times," is said to be the explanation of "harmonic acidity" and "pertinacious dissonances" in this symphony.

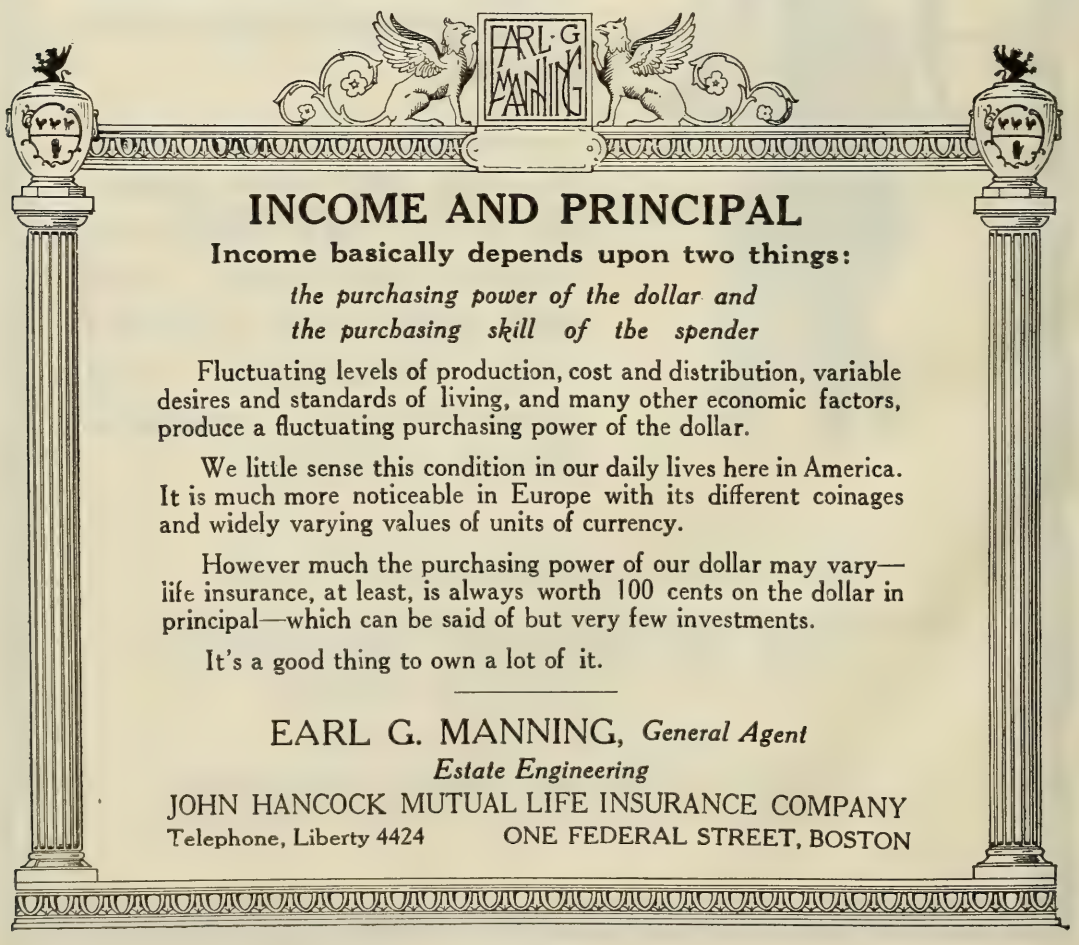
"The Pied Piper," for orchestra (San Francisco, 1916).

"A California Suite" (1917).

"The Eve of St. Agnes" (1923).

"Two Assyrian Prayers," for voice and orchestra. Received honorable mention in the Coolidge Competition of 1924. Performed by the League of Composers, New York, conducted by the composer; Worcester, Mass., Festival; Washington; Chicago; Rome; Prague (October 23, 1927); Vienna.

String Quartet, based on Indian Themes. Chamber Music Society of San Francisco, October 28, 1924; Zurich, 1926, Quartetto Veniziano, at the Festival of the International Society for Con-



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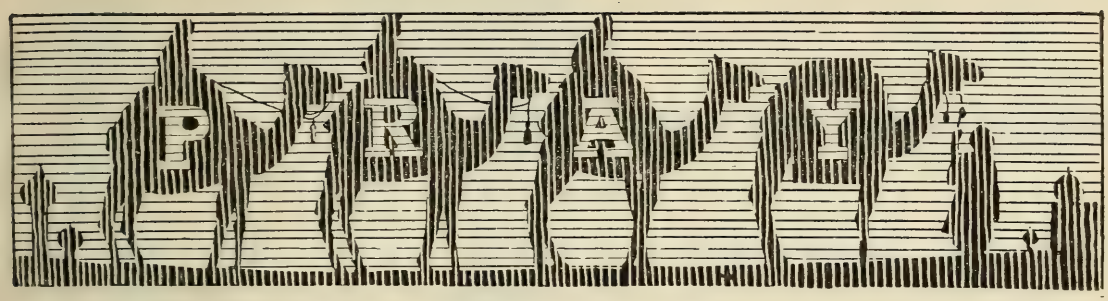
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temporaneous Music; Boston, Flonzaley Quartet, January 21, 1926; Boston, Lenox Quartet, March 7, 1926.

"The Poet in the Desert," fragments of a poem by Charles Erskine Scott Wood, performed in 1926 by the Society of the Friends of Music in New York (Arthur Bodansky, conductor).

Songs and violin pieces (1915–20).

SYMPHONY, C MAJOR, NO. 3, OP. 52 . . . . . JAN SIBELIUS

(Born at Tavastehus, Finland, on December 8, 1865; now living there)

This symphony, dedicated to Granville Bantock, is dated 1907 and was first performed at Helsingfors in that year. It was played at Leningrad in November, 1907, when the composer conducted. He conducted when the symphony was performed in London by the Philharmonic Society on February 27, 1908, and again on February 20, 1921, at a concert of the visiting Birmingham Orchestra.

The first performance in the United States was in New York by the Russian Symphony Society, Modest Altschuler, conductor, on January 16, 1908. We find no other record of a performance in this country. It was announced by Boston newspapers of March 27, 1921, that Mr. Monteux would produce the symphony "this week," but there has been no performance in this city.

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The performance in New York was said at the time by the leading critics to be wholly inadequate. In London the symphony was said by the *Times* to be "the most difficult kind of music to play, because every detail must be right or the result is manifestly wrong. . . . It is a remarkable work which seems to have more in common with the lately produced Fifth Symphony in E-flat than with the more elusive No. 4 in A minor. Simple, indeed almost conventional in structure, it is propelled forward by the muscular energy of its rhythms. One misses the slow movement, for the middle movement is too persistent in its tread to give one that feeling of breathing space, the reflection and the sentiment which the genuine slow movement affords. Writers about Sibelius generally talk of 'forests and lakes and northern psychology.' That is probably a polite way of saying that he makes them feel uncomfortable and un-homelike. He certainly does in this symphony, at one moment insisting on an idea until he compels the hearer to recognize that there is more in it than he thought, at another passing over almost carelessly something which he wants to linger over. In the end, however, he does convince one that he has said exactly what he wants to say in his own way, and one comes away from a Sibelius symphony with the sense of having gained an experience."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

* * *

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As the symphony is dedicated to Granville Bantock, his article "Sibelius: The Man and Artist," published in the London *Times* of February 26, 1921, may be of interest:

"The visit to this county of Jean Sibelius suggests the desirability of our taking thought as to the significance of the career and work of this distinguished and very individual artist. Fifty years ago Finnish music was unknown, and, in the larger sense of the word, practically non-existent. It consisted mostly of rune-songs with the peculiar Finnish idiom of repeated notes, the verse being of the rhythmic structure adopted by Longfellow in 'Hiawatha.' Rather before this time (1835), however, a Conservatorium had been established at Helsingfors, and to this institution Sibelius—who was born in 1865—after studying law for a time, went as a pupil of Wegelius. Later, he studied at Berlin and Vienna; but fortunately this cosmopolitan training has not—as it so often does—obscured the peculiar racial characteristics of his work. It is to him, as the representative of Finnish music, that the land owes her present world-wide celebrity.

"His music is, in a peculiar sense, the outcome of the racial psychology and of its special embodiment in the 'Kalevala.' This is a collection of the floating rune-songs of the land woven by Lönnrött into an epic; and the striking character of these legends is vividly reflected in his music. One of his most arresting pieces—and one of the world's treasures in music—is 'The Swan of Tuonela.' Here we are transported to the River of Death in the gloomy under-



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world—akin to the Styx and Acheron of the Greeks—the conception being largely derived from the black rock-fissures and fjords of this wild northern land. Upon this River of Death floats the mystical Swan, coming to meet the spirits of the departed, and singing her wondrous song. The voice of the Swan is mostly a wild cor-anglais solo, and, once heard, can hardly be forgotten. In other works, such as 'En Saga,' 'Finlandia,' 'Pohjola's Daughter,' etc., the same mental individuality is felt, and many of the subjects have the ring of folk-song—though Sibelius says that he has never used actual folk-melodies, but always freshly conceived motifs—so completely does his mind work in unison with the racial mind, so true is he to type. This fact places his work in a category apart; there is nothing like it in the world.

"He has visited this country more than once before. He came over about 1900, at my invitation, to conduct his first symphony at Liverpool. His third was performed by the London Philharmonic Society; and in 1912 he conducted his fourth at the last Birmingham Triennial Festival. These works also have strikingly individual characteristics. He resembles the typical figure of the 'Kalevala,' Old Vaïnamoïnen, the singer and musician; he seems to be always seeking for 'the word of origin' which bestows power over the thing named; he is always seeking to refine away the superfluous, and to give *des idées seules,* as he says. There is little of the subsidiary material that 'sets the figure well on the picture'; all is simple, direct, sincere.

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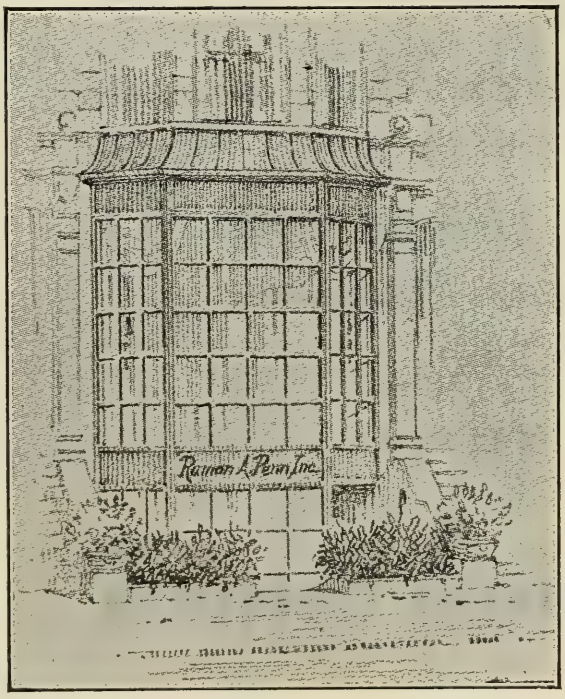
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"Sincerity—that seems to be the essential nature of the man and the artist; and you can hardly be with him long without feeling it. And he is a true son of the soil. In his music the primitive savagery of wild and untamed races seems to stand out with naked distinctness; and we see a scene of rocks, mountains, caves, forests, and lakes, rolling mists and boiling surf, by the sinister light of storm; we feel how the iron has entered into the soul in this hard land where Winter keeps his relentless grip for six or seven months in the year. Yet there are tenderness and beauty too—real lyrical beauty; and no one can hear such songs as 'Was it a dream?' 'Black Roses,' or 'The Tryst,' without being deeply moved. Another point; there is little or no warfare—battle, murder, or sudden death. For with the Finns the hero has always been, not the warrior, but the singer and magician; and violence is rather drawn from them than an instinctive impulse.

"Altogether, Sibelius is one of the most individual figures in the musical world of our time; he has added a new flavor to the art of the world, and stands as the typical and representative Finnish composer."

* * *

Sibelius came to the United States in 1914, arriving in New York. He came as the guest of Carl Stoeckel (now dead), to take a prominent part at the twenty-eighth meeting and concert of the Litchfield County Choral Union, held in the Music Shed at

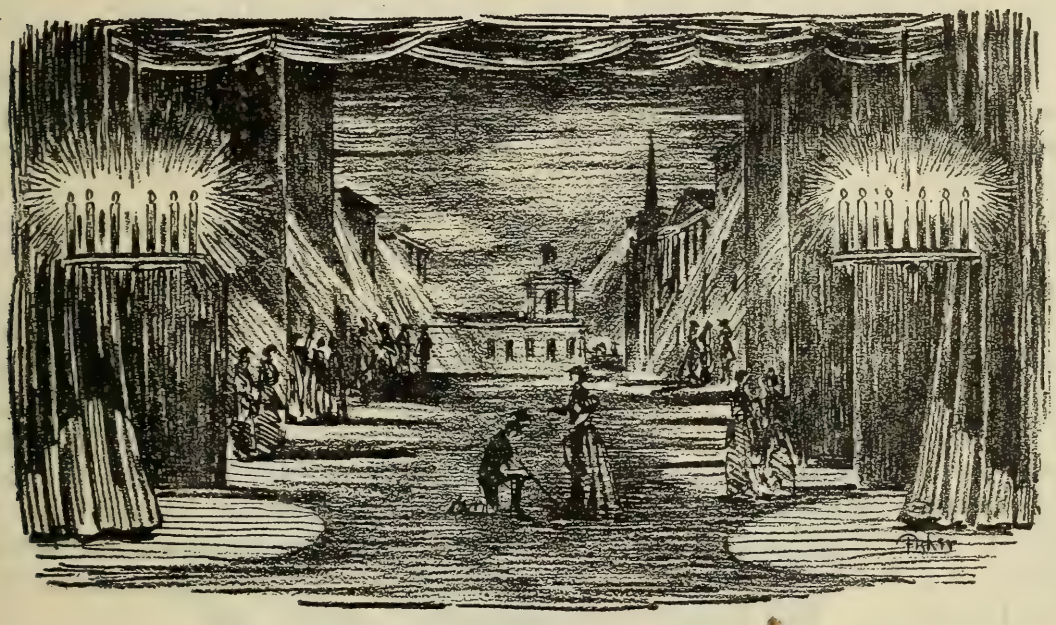


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Norfolk, Conn. On June 4, Sibelius conducted his "Pohjola's Daughter"; incidental music to Adolph Paul's tragedy, "King Christian II"; "The Swan of Tuonela"; "Finlandia"; "Valse Triste"; and a composition, then new, the sea-sketch "Aalottarex," which was performed for the first time. Sibelius soon afterwards visited Boston.

On June 17, 1914, the degree of Doctor of Music was conferred on him by Yale University. President Hadley said, presenting the degree: "Dr. Jean Sibelius. By his music intensely national in inspiration and yet in sympathy with the mood of the West, Dr. Sibelius long since captured Finland, Germany, and England, and on coming to America to conduct a symphonic poem found that his fame had already preceded him also. Still in the prime of life, he has become, by the power and originality of his work, one of the most distinguished of living composers. What Wagner did with Teutonic legend, Dr. Sibelius has done in his own impressible way with the legends of Finland as embodied in her national epic. He has translated the Kalevala into the universal language of music, remarkable for its breadth, large simplicity, and the infusion of a deeply poetic personality." The commencement exercises included three of Sibelius's compositions. They were conducted by Horatio W. Parker.

Musical America of January 14, 1914, quoted extracts from a

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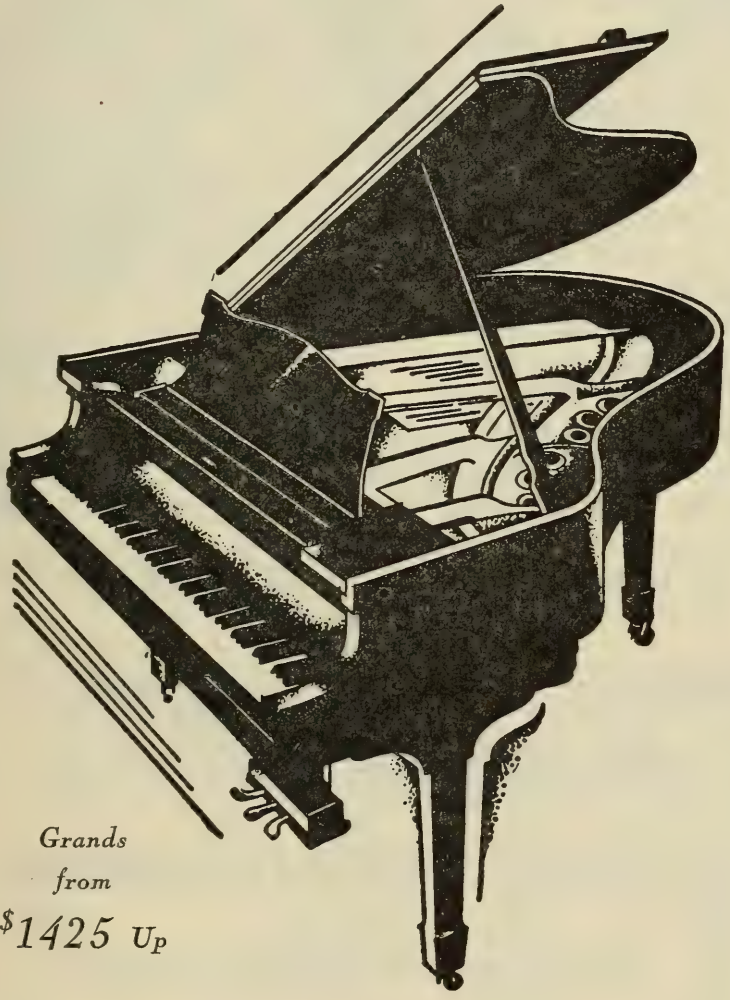
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letter written by Sibelius to Ivan Narodny: "It is true I am a dreamer and poet of nature. I love the mysterious sounds of the fields and forest, water and mountains. My father was a surgeon of the rank of major in the Finnish army, and died when I was very young. I was educated by my grandmother, who insisted upon my studying particularly Greek and Latin. I was graduated from the University of Helsingfors and studied law, but I did not care to be a lawyer or judge. I determined to become a musician, and began to take lessons on the violin. I had already studied music systematically from my fourteenth year, and even composed simple pieces of chamber music. The fact is, I had made attempts at composition from my very childhood on. My first composition to be performed was Variations for String Quartet, which was played in Helsingfors in 1887. It attracted considerable attention, which was a great encouragement for a beginner. In 1889, I left Finland to study in Berlin. Prof. Albert Becker instructed me there in composition, and it was there that I started my bigger orchestral works. In 1891 I went to Vienna and continued my studies with Karl Goldmark. I also studied a while with Albert Fuchs. Those are in brief the principal facts of my musical career. It pleases me greatly to be called an artist of nature, for nature has been truly the book of books for me. The voices of nature are the voices of God, and if an artist can give a mere echo of them in his creations, he is fully rewarded for all his efforts."

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"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and, removed from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is blood-brother to the wind and silence, to the lowering cliffs and the spray, to the harsh crying of sea-birds and the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin. . . . The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern summer, frostily green as the polar lights. The works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardiness and starkness of things that persist in the Finnish winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight" (Paul Rosenfeld).*

*"Musical Portraits" (New York, 1920).

* * *

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These works by Sibelius have been performed in Boston at the concerts of the Boston Symphony Orchestra:

1904. March 12, Symphony No. 2 (Mr. Gericke).

1907. January 5, Symphony No. 1; April 20, Violin Concerto (Maud Powell) (Dr. Muck).

1908. November 21, "A Song of Spring," Op. 16; "Finlandia" (Mr. Fiedler).

1910. January 1, Symphony No. 2; March 5, "A Sagä"; April 2, Élégie and Musette from Suite "King Christian II." and Valse Triste from music for "Kuolema"; October 22, "Finlandia" (Mr. Fiedler).

1911. January 7, Symphony No. 2; March 4, "The Swan of Tuonela"; November 18, "Karelia" Overture (Mr. Fiedler).

1912. March 9, Violin Concerto (Maud Powell) (Mr. Fiedler); November 16, Symphony No. 1 (Dr. Muck).

1913. October 25, Symphony No. 4 (Dr. Muck).

1914. October 24, "Karelia" Overture, "The Swan of Tuonela," "Finlandia"; November 14, Smphony No. 4 (Dr. Muck).

1915. January 23, Symphony No. 1 (Dr. Muck).

1916. March 10, Symphony No. 2; April 7, whole of "King Christian" Suite; November 17, Symphony No. 1 (Dr. Muck).

1917. January 12, "Night Ride and Sunrise," "The Oceanides," "Pohjola's Daughter"; October 19, "Finlandia"; November 2, Symphony No. 4; December 28, "The Swan of Tuonela" (Dr. Muck).

1918. March 1, "Night Ride and Sunrise," "Pohjola's Daughter" (Dr. Muck).

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1920. October 22, Symphony No. 1 (Mr. Monteux).
1921. November 11, Symphony No. 2 (Mr. Monteux).
1922. April 7, December 15, Symphony No. 5 (Mr. Monteux).
1923. October 26, Symphony No. 1 (Mr. Monteux).
1924. March 27, Symphony No. 2 (Mr. Monteux).
1926. January 15, Symphony No. 1 (Mr. Press, guest conductor); December 10, Symphony No. 7, "Finlandia" (Mr. Koussevitzky).
1927. February 25, "The Swan of Tuonela"; November 11, Symphony No. 5 (Mr. Koussevitzky).
1928. January 27, Symphony No. 1 (Mr. Koussevitzky).

"The Poem of Ecstasy," Op. 54.

Alexander Nicholaevich Scriabin

(Born at Moscow, on Christmas Day, 1871[?]*; died there on April 14, 1915)

"Le Poème de l'Extase" was performed for the first time by the Russian Symphony Society of New York in New York, December 10, 1908. Modest Altschuler conducted. It was afterwards performed

*Mrs. Newmarch has given the date December 29, 1871 (O.S.). Mr. M. Montagu-Nathan in "Contemporary Russian Composers" (1917) says that since Scriabin's death it has been established, apparently beyond doubt, that he was born on Christmas Day, 1871. Mr. Montagu-Nathan does not say whether this date is according to the Russian calendar. Riemann's "Musik Lexikon" (1922) gives January 10 (N.S.) 1872, as the date of Scriabin's birth.

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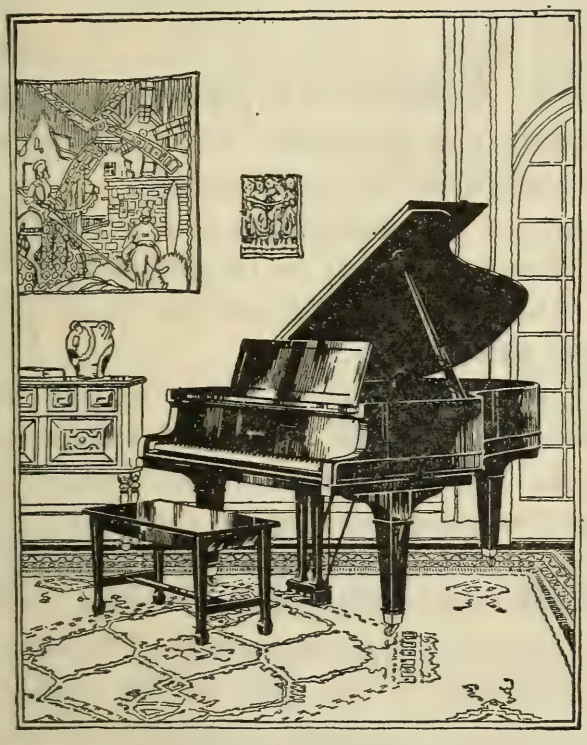
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in Moscow, when Mr. Blumenfeld conducted, and in 1909 at Leningrad at one of the Belaïev Symphony concerts. It was performed in London, April 4, 1910, when Mr. Koussevitsky conducted the tenth concert of the London Symphony Orchestra.

Modest Altschuler, as conductor of the Russian Symphony Society of New York, did much in the interest of Scriabin. He brought out Scriabin's Symphony No. 1 on February 28, 1907, when the composer was present; the symphony was performed again on December 13, 1907. He brought out Symphony No. 3, "Le divin Poème," on March 14, 1907; "Prometheus" in March, 1915.

Scriabin's "Reverie" for orchestra was performed at a concert of the Cincinnati Orchestra in Cincinnati as early as December 2, 1900.

We were indebted to Mr. Altschuler in 1910 for the following information about "The Poem of Ecstasy":—

"While I was in Switzerland during the summer of 1907 at Scriabin's villa, he was all taken up with the work, and I watched its progress with keen interest. The composer of the 'Poème de l'Extase' has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. There are three divisions in his Poem: 1. His soul in the orgy of

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love; 2. The realization of a fantastical dream; 3. The glory of his own art."

It has been said that the subject of "Le Poème de l'Extase" begins where that of "Le divin Poème" leaves off. The three divisions of the latter symphony, movements joined together without a pause, are "Luttes," "Voluptés," "Jeu divin" (Creative force consciously exercised).

"Le Poème de l'Extase," which is said "to express the joy of untrammelled activity," was completed in January, 1908, in Switzerland, the month of the Fifth Sonata, which, it is said, was written in three or four days. It is scored for these instruments: piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, eight horns, five trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle gong, bells, celesta, two harps, organ, and the usual strings.

The first performance in Boston was by the Boston Symphony Orchestra, October 22, 1910; the second was on October 19, 1917; the third was on October 22, 1920; the fourth on October 10, 1924; the fifth on January 21, 1927.

Scriabin wrote a poem in Russian for this orchestral composition. The poem was published at Geneva, Switzerland, 1906. Mr. Alt-

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schuler kindly lent his copy of it. A literal translation into English was made by Mrs. Lydia L. Pimenov-Noble of Boston expressly for the Programme Book of October 22, 1910. This translation was reprinted in the Programme Book of October 19, 1917. The poem is very long, too long for reprinting today. There are verses that recur like a refrain, especially the first lines:—

"The Spirit
Winged by the thirst for life,
Takes flight
On the heights of negation.
There in the rays of his dream
Arises a magic world
Of marvellous images and feelings.
The Spirit playing,
The Spirit longing,
The Spirit with fancy creating all,
Surrenders himself to the bliss of love."

The Spirit is "exhausted with the whole gamut of sensations"; he is ready to sink into oblivion.

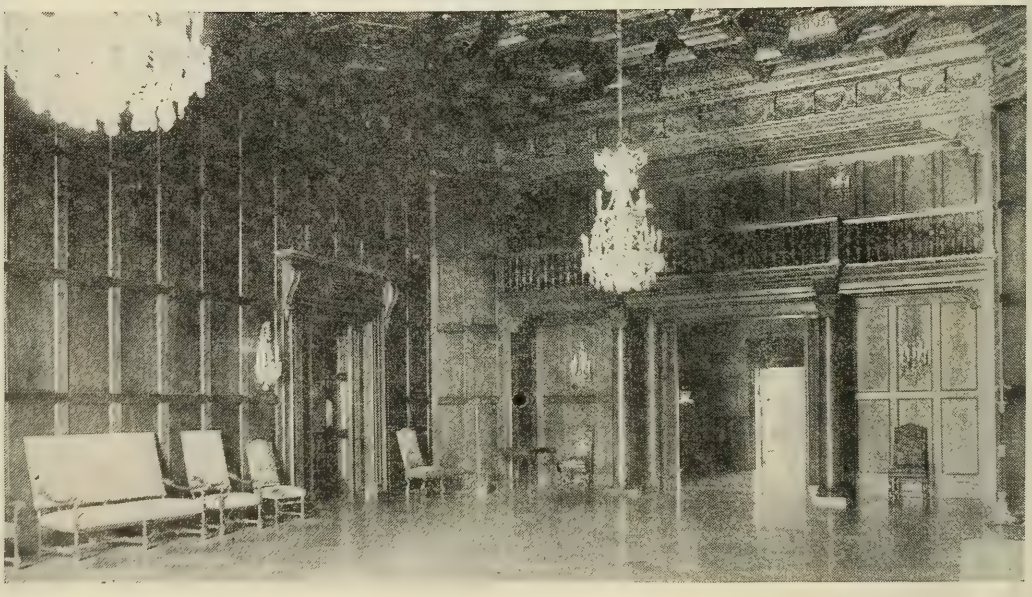
"But anew—
From the mysterious depths
Of the agitated Spirit
Stormily surges up
In threatening wave
An ugly crowd
Of wild terrors;
. . . . .

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But suddenly—
The gay rhythms
Of a bright premonition
In him are born.
. . . . .
Wonderfully has he comprehended
The divine force
Of his will,
. . . . .
He wishes victory,
He is victorious,
He triumphs!
And rejoicing he can
To his beloved world
At once return."

Yet again is the peace of the Spirit broken, and by what?

"No disquieting rhythms
Engloom thee,
No horrid spectres menace thee.
'Tis the disintegrating poison
Of monotony,
That worm of satiety,
That eats up feeling.
And with a cry of pain
The universe resounded:
Something else!
Something new!
By pleasure exhausted,
By pleasure, not by life,

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In free return to the world of turmoil and troubles
He marvellously comprehends
The meaning of the mystery of the depths of evil.
Again open the black maws,
Again they yawn, threaten to engulf,

Again the struggle and effort of the will,
The desire to conquer all.
Again there is victory, again intoxication,
And rapture.
And satiety.
With quickened rhythm
Let the pulse of life beat stronger!
O, my world, my life,
My blossoming, my ecstasy!"

At last

"The Spirit comprehends himself
In the power of will
Alone, free.
Ever-creating,
All irradiating,
All vivifying.
Divinely playing,
In the multiplicity of forms.

He comprehends himself
In the thrill of life,

Sir Thomas Malory

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IN a recent Service Message of the Boston Better Business Bureau, we came across this paragraph:

> "The propensity to speculate inheres in human nature. Unfortunately, many speculate who think they are investing. Others speculate who have no business to."

The rest of the message stressed the importance of acting on a well defined and reasonable plan. And that brought us around to thinking of other forms of speculation besides stocks, bonds, and the like.

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In the desire for blossoming,
In the love-struggle.
The Spirit playing.
The Spirit flitting,
With eternal aspiration
Creating ecstasy,
Surrenders to the bliss of love.
Amid the flowers of his creations
He lingers in freedom."

The poem ends with a rhapsodic invocation of the poet to the world he has created:—

"'O pure aspirations,
I create thee,
A complex entity.
A feeling of bliss
Embracing all of you.
I am a moment illuminating eternity.



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I am affirmation,
I am ecstasy.'
By a general conflagration
The universe is embraced.
The Spirit is at the height of being.
And he feels
The tide unending
Of the divine power,
Of free will.
He is all-daring,
What menaced—
Now is excitement,
What terrified
Is now delight;
And the bites of panthers and hyenas have become
But a new caress,
A new pang,
And the sting of the serpent
But a burning kiss.
And the universe resounded
With a joyful cry,
I am."

* * *

Scriabin's father, Alexander Ivanovich, was a lawyer; his mother, Luboff Petrovna Stchetinin, a brilliant pupil of Leschetizky at the Leningrad Conservatory, died of consumption on the shore of Lake Garda in April, 1873, when the boy was hardly a year old. He



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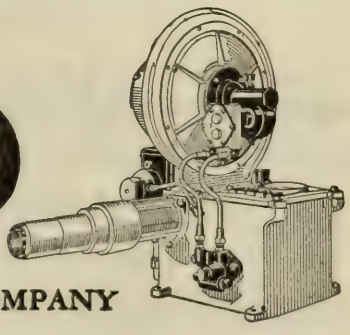
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was brought up by his grandmother and an aunt. When he was six years old he showed a remarkable musical ear and an equally remarkable memory. Intended for the army, he was placed in the Moscow Cadet Corps when he was ten years old, but he took pianoforte lessons of G. E. Konus, later of Zvieriev, and lessons in theory of Tanéïev. He was a cadet in his final course, also a candidate for the Moscow Conservatory of Music, where he studied counterpoint with Tanéïev, and the pianoforte with Safonov. "His taste for composition was to have been cultivated by that ephemerally famous composer, Arensky, who confessed his entire failure to discover any remarkable symptoms of such gifts." Scriabin, disgusted, left his class. At the Conservatory he met the great patron and publisher of music, Belaïev, with whom he became intimate. Belaïev recognized Scriabin's talent. When the latter ended his course in 1891, Belaïev organized a European tour for him. The young virtuoso played in Amsterdam, Brussels, The Hague, Paris,

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Berlin, and on his return in Russian cities. In the years 1893 to 1897 he toured as a pianist, travelled for pleasure, and composed; for Belaïev, who became the sole publisher of Scriabin's music, made a favorable pecuniary arrangement. In 1897 Scriabin became professor of piano playing at the Moscow Conservatory. In Moscow he was not appreciated as a composer; there was strenuous opposition on the part of professional musicians, while the public, not understanding his compositions, was indifferent or hostile; but Belaïev, Koussevitzky, Safonov, Gunst, Conus, and a few others, were his enthusiastic friends. Early in 1903 he resigned his position and gave his time to composition. In 1904 he dwelt at St. Beatenberg, Switzerland. In the winter he went to Paris, where his third symphony, "The Divine Poem," was performed for the first time by Arthur Nikisch (May 29, 1905). For many years he was a wanderer, but he returned often to St. Beatenberg, and going to Brussels in the fall of 1908 he remained there two years. He became a theosophist. "We are told," says Dr. Hull, "that Scriabin's theosophy grew out of his music. I can imagine rather that when Scriabin encountered theosophy he immediately embraced

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a system which harmonized so well with his prevailing musical moods. I do not think, however, we ought to judge theosophy by his music, or his music by theosophy."* In 1905–06 he was near Geneva. From February, 1906, until December 2, 1906, he lived in Geneva. In December he came to the United States. He made his first appearance as a pianist in New York at a concert of the Russian Symphony Orchestra, December 20, when he played his concerto for pianoforte with orchestra. He played in Chicago, Washington, Cincinnati, Detroit, and elsewhere, but not in Boston. Returning to Paris, he spent the summer of 1907 at St. Beatenberg, the winter at his father's, who, having left, some years before, Erzeroum, where he had been Consul, made Lausanne his dwelling-place. Then came the two years in Brussels. In December, 1908, he took with his "Poem of Ecstasy" the second prize (700 roubles), founded by Belaïev "In Memory of Glinka." The first prize (1,000 roubles) was awarded to the symphony of Rachmaninoff. Leaving Brussels, Scriabin settled in Moscow. He made tours with Koussevitzky, visited Beatenberg again (1911), toured in Holland,

*"Scriabin" by Dr. A. Eaglefield Hull (London, 1916), p. 48. See also in this volume the chapter "The Sources of his Inspiration," pp. 254–258.—Ed.

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Germany, and Russia. Early in 1914 he visited London for the first time, where he played his concerto (March 14), heard his "Prometheus," which had been brought out there the year before, and gave piano recitals. The war broke out, but he fulfilled engagements in Moscow, Leningrad, and Charkoff. A boil on his lip, which had troubled him in London, appeared again in 1915. It developed into a carbuncle and blood-poisoning set in. "During one of his terrible paroxysms of pain, Scriabin's mind flew back to the English people. He would be 'more self-possessed,' he observed, 'like the English.'" He died on Tuesday morning, April 14, 1915. All the chief Russian musicians attended the funeral Mass on April 16. The procession was through crowded streets. The coffin was borne the whole route to a cloister of the Devitschy Monastery, where he is buried. "A number of young people with linked hands made a chain along the

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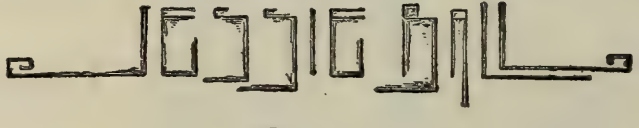
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* * *

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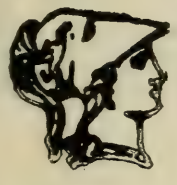
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1925. March 27 and May 1, "Prometheus." Mr. Koussevitzky, conductor.
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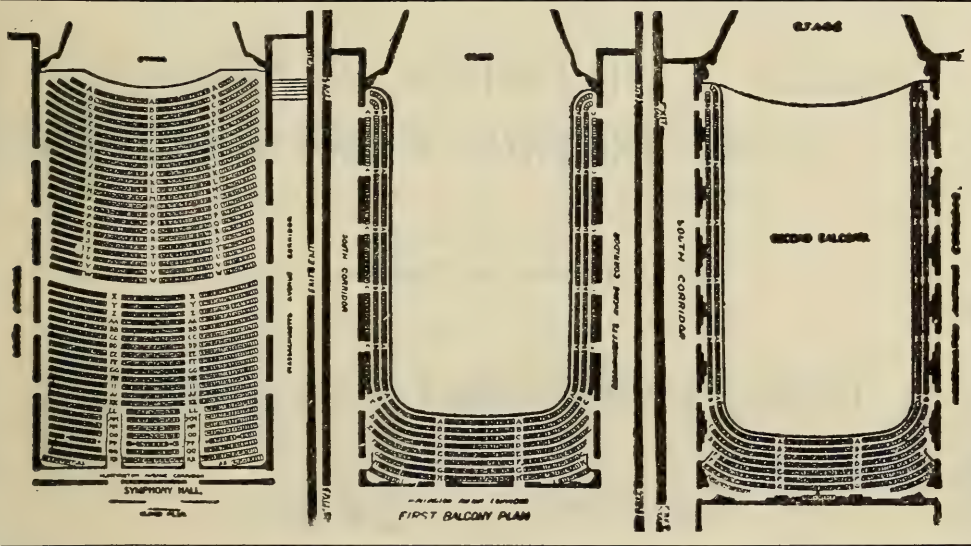
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FRIDAY AFTERNOON, NOVEMBER 16, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 17, at 8.15 o'clock

SCHUBERT CENTENARY

PROGRAMME FOR FRIDAY AFTERNOON

Symphony in B minor ("Unfinished")

I. Allegro moderato.
II. Andante con moto.

A group of songs by HULDA LASHANSKA

Symphony in C minor, No. 4, "Tragic"

I. Adagio molto; Allegro vivace.
II. Andante.
III. Menuetto: Allegro vivace; Trio.
IV. Finale: Allegro.

There will be an intermission after the group of songs

PROGRAMME FOR SATURDAY EVENING

Symphony in B-flat major, No. 5

I. Allegro.
II. Andante con moto.
III. Menuetto: Allegro molto; Trio.
IV. Allegro vivace.

A group of songs by HULDA LASHANSKA

Symphony in C major, No. 7

I. Andante; Allegro non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro vivace.

There will be an intermission after the group of songs

In order that all subscribers may hear both the "Unfinished" and the C-major symphonies, these works will be repeated later in the season.

A lecture on this programme will be given by Mr. John P. Marshall on Thursday, November 15, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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PROGRAMME

I. Sonata, E major ..... *Handel*
II. Sonata, G major ..... *Brahms*
III. Concerto, F sharp minor ..... *Ernst*
IV. a) Sarabande–Double–Bourree ..... *Bach*
(From Sonata, B Minor)
b) Largo ..... *Gluck-Ries*
c) Sicilienne-Rigaudon ..... *Francoeur-Kriesler*
V. a) Nocturne ..... *Grieg-Elman*
b) Polonaise ..... *Wieniawski*

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SERGE KOUSSEVITZKY, Conductor

FORTY-EIGHTH SEASON, 1928–1929

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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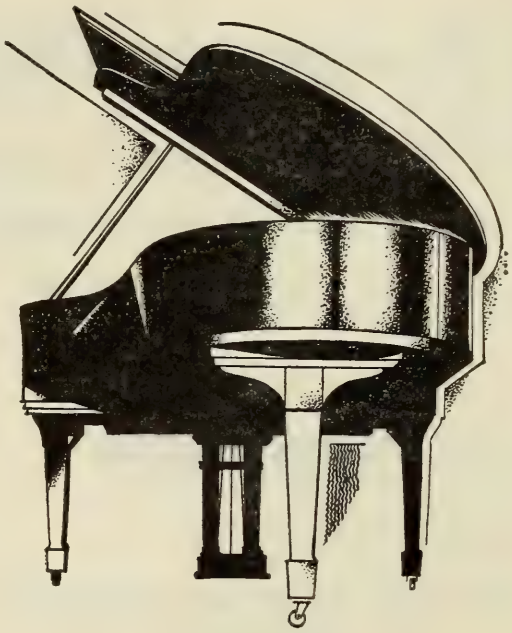
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Violins.

Burgin, R.	Elcus, G.	Gundersen, R.	Sauvlet, H.	Cherkassky, P.
Concert-master	Kreinin, B.	Kassman, N.	Hamilton, V.	Eisler, D.
Theodorowicz, J.				
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Jacob, R.	Zung, M.	Knudsen, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

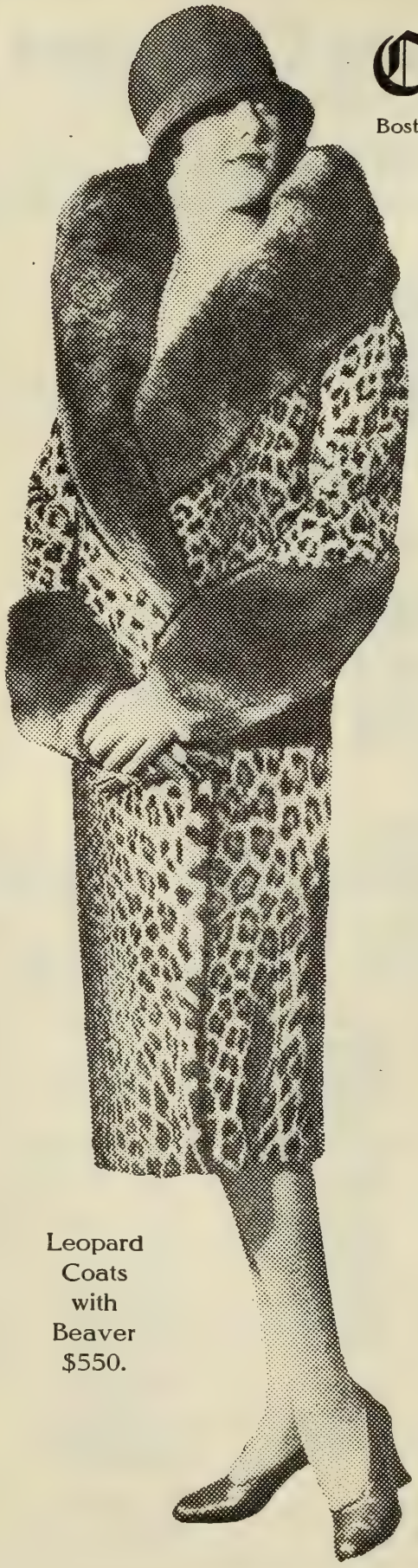
Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Raichman, J.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
			White, L.

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.

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FRIDAY AFTERNOON, NOVEMBER 16, at 2.30 o'clock
SATURDAY EVENING, NOVEMBER 17, at 8.15 o'clock

SCHUBERT CENTENARY

PROGRAMME FOR FRIDAY AFTERNOON

Symphony in C minor, No. 4, "Tragic"

I. Adagio molto; Allegro vivace.
II. Andante.
III. Menuetto: Allegro vivace; Trio.
IV. Finale: Allegro.

SONGS (with pianoforte)

Des Mädchen's Klage (The Maiden's Lament)
Du bist die Ruh' (Thou art Repose)
Heiden Röslein (Hedge Rose)
Der Tod und das Mädchen (Death and the Maiden)
Hark, hark the Lark!

HULDA LASHANSKA, *Soprano*
PIERRE LUBOSHUTZ, *Accompanist*

Symphony in B minor ("Unfinished")

I. Allegro moderato.
II. Andante con moto.

PROGRAMME FOR SATURDAY EVENING

Symphony in B-flat major, No. 5

I. Allegro.
II. Andante con moto.
III. Menuetto: Allegro molto; Trio.
IV. Allegro vivace.

SONGS (with pianoforte)

Litaney (Litany)
Der Neugierige (The Questioner)
Ungeduld (Impatience)
An die Musik (To Music)
Die Böse Farbe (The Enchanting Color)

HULDA LASHANSKA, *Soprano*
PIERRE LUBOSHUTZ, *Accompanist*

Symphony in C major, No. 7

I. Andante; Allegro non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro vivace.

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There will be an intermission after the group of songs in each programme

In order that all subscribers may hear both the "Unfinished" and the C-major symphonies, these works will be repeated later in the season.

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UNFINISHED SYMPHONY IN B MINOR . . . . . FRANZ SCHUBERT

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He

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When night embraces all the trees and hills,
And dark the mountain looms against the sky,
The ever softening, fading light instils
New beauty to the radiance that's on high.

As the light fails, God's peace is in your heart,
When the light's gone, the stars your hands can reach.
You hear the stillness, feel it as a part
Of that sweet grace that night alone can teach.

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finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820. It was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than in Vienna.

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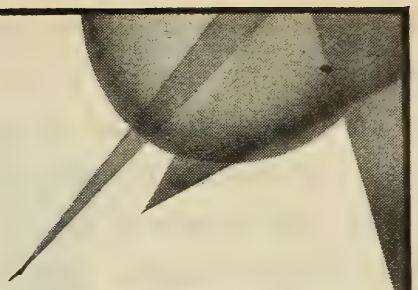
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Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to rep-

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resent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) . . . . . *Hüttenbrenner*

Symphony in B minor . . . . . *Schubert*

1. Allegro
2. Andante } (MS. First time.)
3. Presto vivace, D major

Old German Songs, unaccompanied

1. Liebesklage
2. Jägerglück } . . . . . (First time.) *Herbeck*

Symphony in A . . . . . *Mendelssohn*

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What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine completed measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.*

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868. The first performace at a concert of the Boston Symphony Orchestra

*"Some years after the discovery of the 'Unfinished' Symphony, the Friends of Music instituted a search for another missing work, often referred to as the Ninth Symphony. The archives at Gastein were ransacked. They found no trace of the work they were seeking, but unexpectedly turned up a thin bundle of original manuscripts in Schubert's handwriting containing fragments of songs—the original of the 'Trout' quintet, and four pages bearing the notation in Schubert's handwriting 'Sketches for the Scherzo of the H moll.'

"The first public performance took place on Sunday, October 30, 1927, before the radio audience of America, when the sixteen stations of the Columbia Broadcasting System played the two movements of the Symphony and then surprised the audience by playing Schubert's sketches for the third movement, orchestrated by Mitya Stillman of New York."—R. L. Dinyon.

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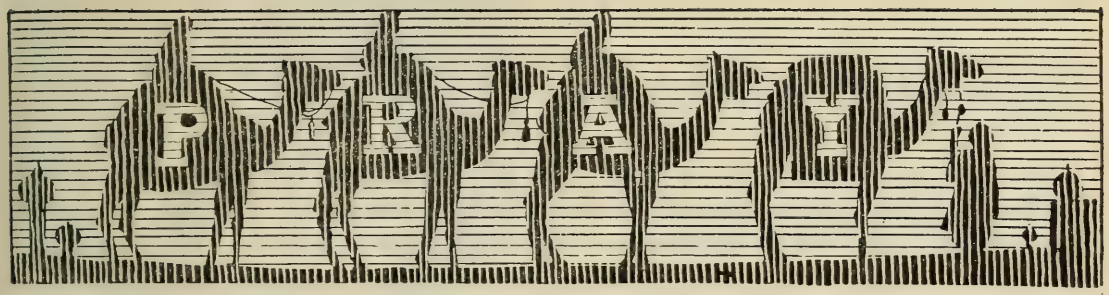
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in Boston was on February 11, 1882, Georg Henschel, conductor. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

The symphony remained a fragment, as Coleridge's "Christabel," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "Philosophen-Scherzo," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The Finale is a "March of Fate," described by the composer at length and in fearsome words. The motto is, "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, December 8, 1892.

In 1928 a misguided committee for the Schubert celebration in the United States offered a prize of $10,000 in competition for the completion of the symphony. There was a storm of protest; the proposal was withdrawn.

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Symphony, C minor, No. 4, "Tragic" . . . . Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

This symphony was composd in 1816. The manuscript copy of Ferdinand Schubert* bore the date April 27, 1816. The first two movements, with the last movement of the Symphony No. 3, D major (1815), and the Scherzo of No. 6, C major (1818), were performed without success at a concert in Vienna on December 2, 1860. The score of the Andante movement of the symphony was published in 1870. In that year the whole symphony, arranged by Hugo Ulrich for the pianoforte (four hands), was published. The full orchestral score was not published until 1884.

The first performance of the entire symphony was at the Crystal Palace, Sydenham, on February 29, 1869. August Manns conducted. *The Musical World* said, before the concert: "We await Schubert's 'Symphonie Tragique' as the great event of the season."

The Andante was performed in Boston for the first time at a

*Ferdinand Schubert (1794–1859), one of the older brothers of Franz, composer, teacher, writer of schoolbooks, was devoted to Franz.

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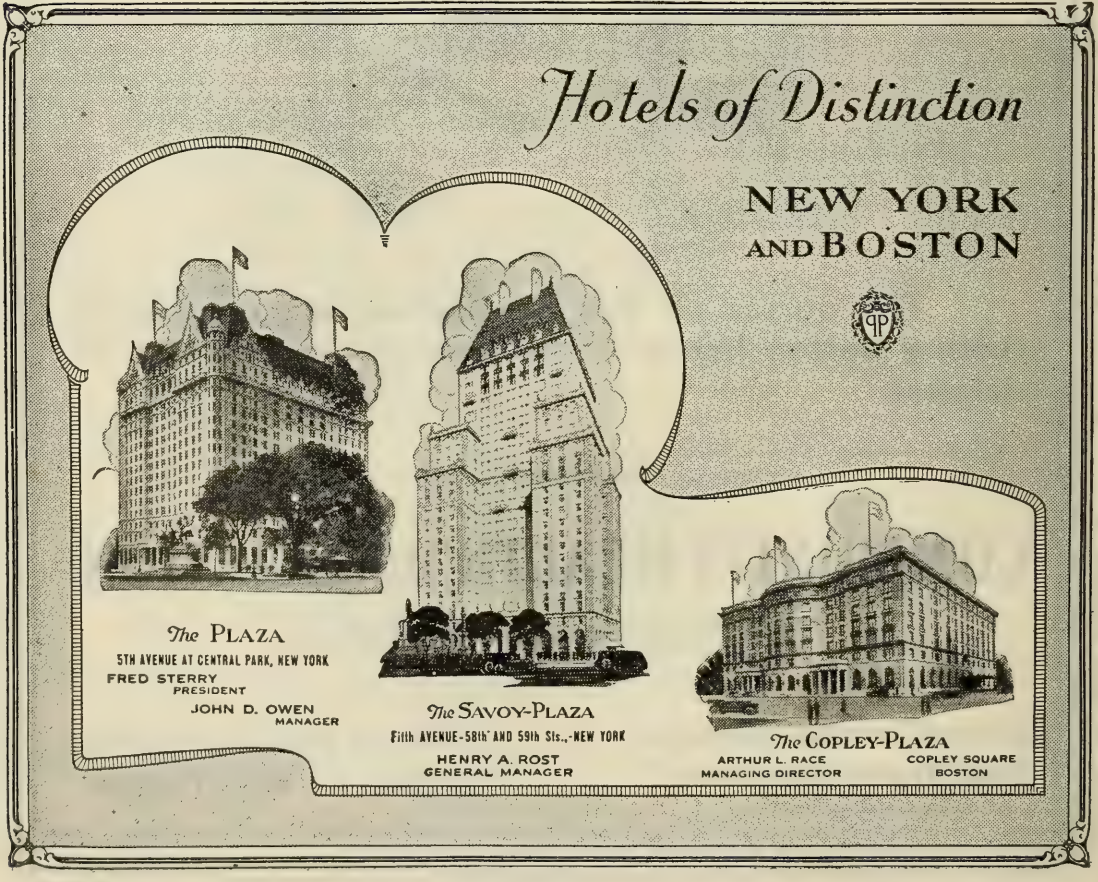
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concert of Theodore Thomas's Orchestra in Boston Music Hall on December 23, 1871. The Andante was played in Boston at concerts of the Boston Symphony Orchestra, March 15, 1884, January 9, 1886; February 25, 1888. The whole symphony was first performed here by the Boston Symphony Orchestra on April 8, 1921. Mr. Monteux conducted.

George Grove, who found the manuscript score at Vienna in 1867, wrote the programme notes of the Crystal Palace concerts. He wondered why Schubert gave the title "Tragic" to the symphony. Was his poverty the cause? He had written to his brother begging for enough money to buy a penny loaf and a few apples, and signed the letter, "Your loving, hopeful, but still poor brother, Franz." Schubert had applied in April, 1816, for the appointment as chief teacher at a Governmental School of Music at Laibach, near Trieste. The position carried with it the salary of 500 Viennese florins, or about $100 a year. Salieri wrote a half-hearted letter in his support; Josef Spendon, as Head Superintendent of Schools wrote a warmer one. Schubert was ignored; a



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certain Jacob Schauff, on Salieri's recommendation, was chosen "as the fittest person for the position."

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∴

In October, 1867, George Grove, accompanied by Arthur Sullivan, went to Vienna in the hope of obtaining some of Schubert's orchestral works for performance at the Crystal Palace. (Grove was then secretary to the Crystal Palace Company.) He was especially anxious to find portions of Schubert's music to "Rosamunde." The "Tragic" symphony was among the works then found. Dr. Schneider allowed the copying of it; also of Symphony No. 6. Grove feared that the nine symphonies would be left in manuscript for a long time. "Even in Vienna he (Schubert) is not the object of that general enthusiasm which is felt for him by the best musicians and amateurs of England, or, as we should imagine, by the countrymen of one of the most remarkable musical geniuses that ever was born or resided in Vienna." Grove freed from this reproach Harbeck, Kreissle von Heilborn, Dumba, Speidl, Pohl, and the publisher

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Spina. "In general, the Viennese are cold towards their great brother; and so, I regret to say, we found the chief musicians in the large towns of more northern Germany."

Schubert's Symphonies

No. 1, D major. It was composed in October, 1813, for the birthday or the baptismal day of the Rev. Innocenz Lang, director of the Imperial Convict, or school for educating the choristers for the Court-chapel. Schubert was sent to this school in 1808 when he was eleven years and eight months old. The symphony was probably performed by pupils of the Convict, and was published in 1884.

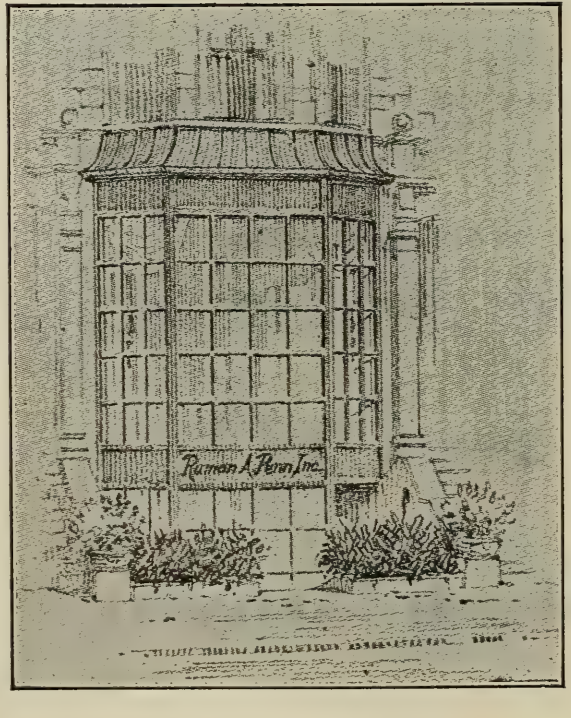
No. 2, B-flat major (1814–15). This symphony was apparently not played in public. It was published in 1884.

No. 3, D major (May, 1815). The last movement was played in Vienna on December 2, 1860, at the concert to which reference has already been made. It was published in 1884.

No. 4, C minor, "Tragic" (April, 1816).

No. 5, B-flat major (September-October, 1816). Published in 1885.

No. 6, C major (1818). The fifth and sixth symphonies were com-

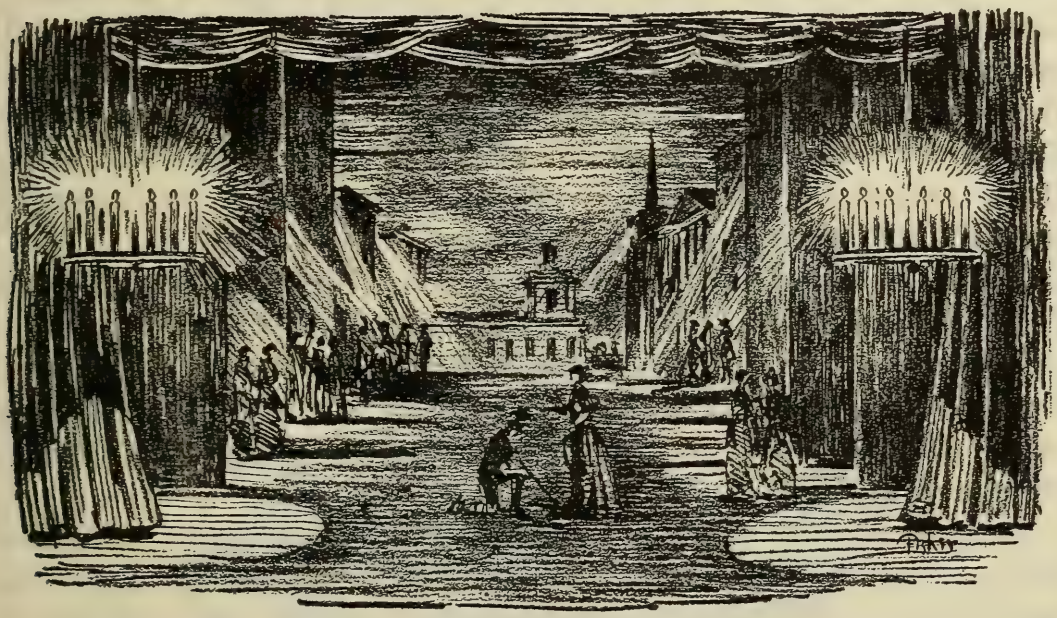


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posed for Schubert's Amateur Society, which in the spring of 1818 had removed to Otto Hatwig's house in the Gundelhof. This society had grown from a string-quartet, which played at the elder Schubert's house, into a small orchestra. Franz Schubert played the viola at these concerts. The first public performance of the sixth symphony was at Vienna on December 12, 1828. There was a repetition on March 12, 1829. The symphony was performed at the Crystal Palace on November 21, 1868. "The work marks a transitional period in Schubert's symphonic style. He is just emerging from the influences of Mozart, Haydn, and Beethoven."

No. 7, C major (1828), numbered 7 in Breitkopf and Härtel's Catalogue; usually numbered 9 for concerts in this country.

"Unfinished" Symphony, B minor (1822), written by Schubert in acknowledgment of his election as honorary member to musical societies of Linz and Graz. Performed for the first time in Vienna on December 17, 1865.

Symphony in E minor-E major (1821). Incomplete. Introduction and part of the Allegro fully completed and scored. From that point to the end Schubert made only memoranda, but they are orderly and intelligible. This symphony, according to the story, was

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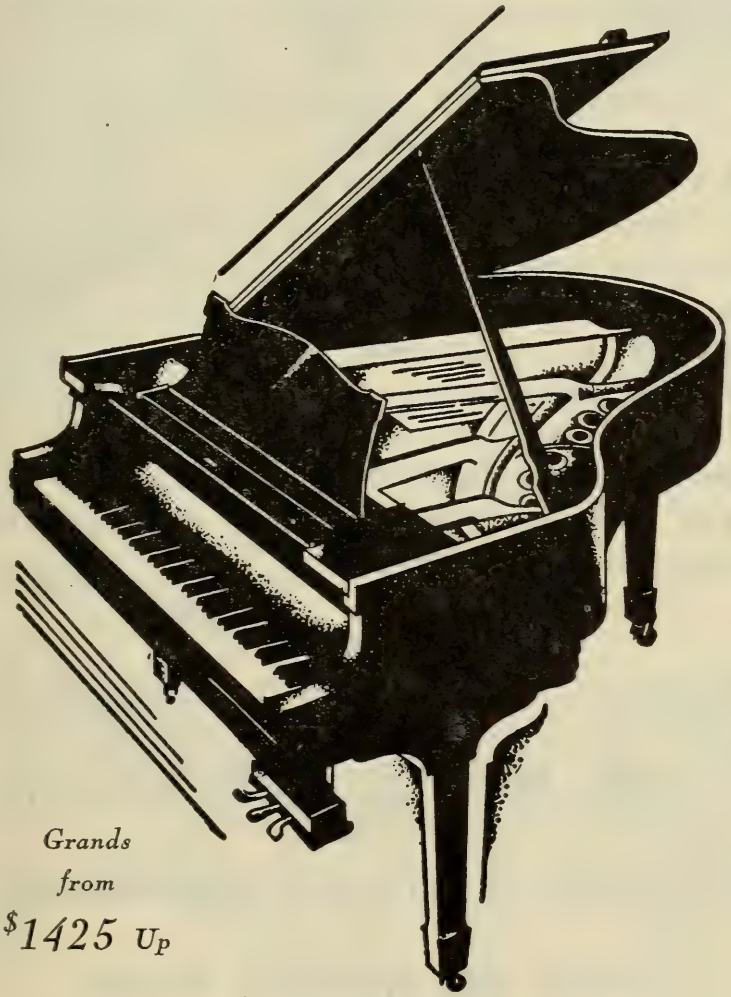
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given by Schubert's brother Ferdinand to Mendelssohn. Grove obtained it from Mendelssohn's brother Paul. John Francis Barnett completed and scored the symphony from the memoranda. The symphony was then played at the Crystal Palace on May 5, 1883. It is said that Mendelssohn had refused to complete the work. Is this the mysterious "Gastein" symphony?

There has been mention of still another symphony in C major, but no trace of it has been found.

It has been said that the original manuscript of the "Tragic" Symphony is lost; that the copy found at Dr. Schneider's house in Vienna was by Schubert's brother Ferdinand.

Nikolaus Dumba of Vienna, a warm admirer of the composer, collected zealously manuscripts, portraits, everything pertaining to Schubert.

Dumba died on March 23, 1900. The greater part of his collection in 1901 went into the possession of the city of Vienna. The Gesellschaft der Musikfreunde obtained the manuscript symphonies. Edmondstoune Duncan states that the autograph score of the "Tragic" was in Dumba's collection; so Grove's belief that the autograph was lost was erroneous.

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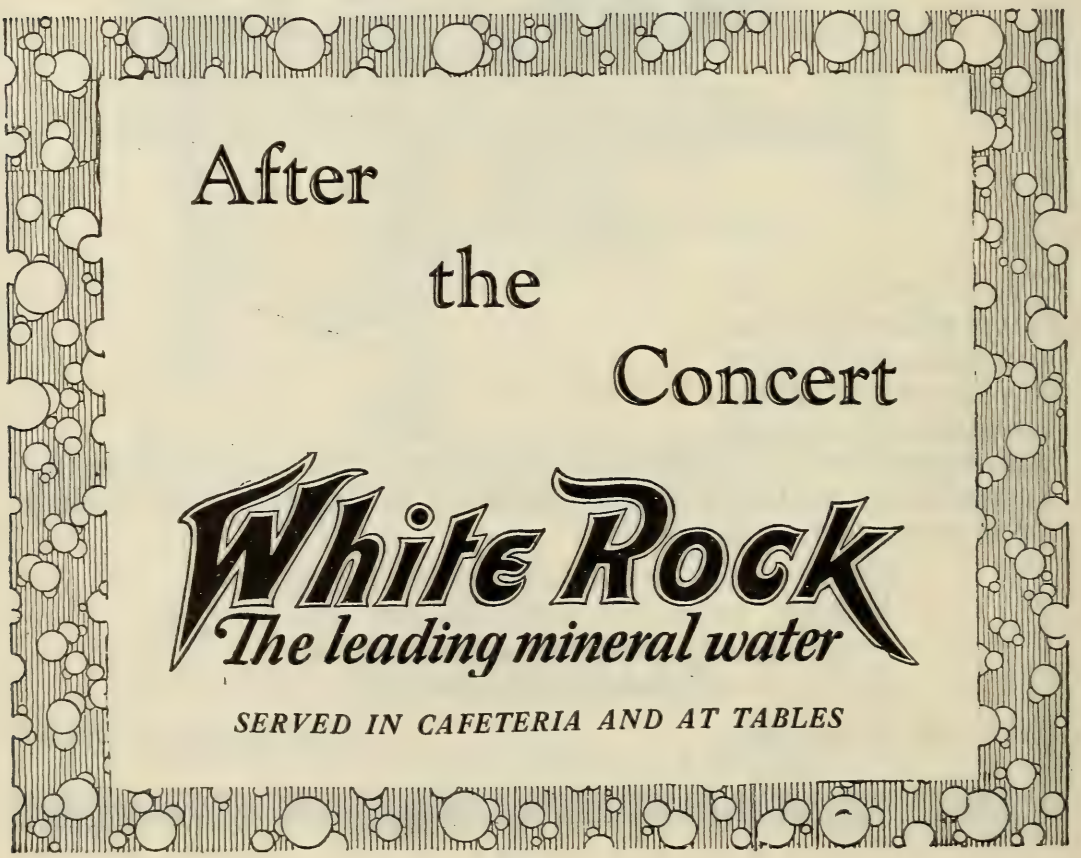
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SCHUBERT'S SINGER J. M. VOGL

Johann Michael Vogl, the friend of Schubert and the singer of his songs, was born at Steyer, August 10, 1768. He was a school-fellow of Franz X. Süssmayer, who was later associated closely with Mozart. Vogl and Süssmayer went together to Vienna. The former became a lawyer and then a public functionary; but, when Süssmayer was appointed conductor at the opera-house, he persuaded Vogl to become a singer, and the tenor was a prominent member of the opera company from 1794 to 1822, when he was pensioned. He was distinguished for his singular dramatic intelligence. For some years after his withdrawal from the operatic stage he shone as a Lieder singer. He died at Vienna, November 19, 1840.

It was about 1820 that Vogl began to sing frequently in concerts. Well educated, emotional in his interpretation, he labored to make Schubert's songs familiar. He was the first to sing "The Erlking" (1821) and other songs of its composer in concert halls. Opera arias, especially Italian arias, were then the fashion in the concerts at Vienna. J. Fr. Reichardt wrote from that city in 1808: "This vocal





FORTUNATE indeed was the Schubert family to possess within itself a string quartet — father and sons. It was their custom to have quartet parties at their house on Sunday afternoons. Franz played viola opposite the cello of his father, his brother Ferdinand the first violin and Ignaz the second. If a wrong note was heard from the cello young Franz would modestly say, "Father, there must be a mistake somewhere," and the hint was always well received.

[*No. 6 of a series*]

The character of Franz Peter Schubert was almost flawless. He was one to whom friends became devotedly attached. Most of his acquaintances were fine cultured men who felt strong affection and respect for this young genius. But Schubert never bore malice towards anybody. He was faithful and true . . . A man of thoroughly sound character, winning affections without demanding them . . . or seeming to need them.

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music [Italian arias, duets, trios], especially from comic operas, is here the fashion as concert music; you hear scarcely anything else, even in the little entertainments where only a pianoforte is used. They seem to be destitute here of the fine and intimate enjoyment of the Lied, the romance, the cantata." But Beethoven's "Adelaide" began to be heard frequently in large concerts, sung by the tenors Ludwig Titze, Jäger, and Franz Wild. Schubert's songs about 1820 at first found refuge in the "little music societies" which were in the nature of a family evening entertainment.

Vogl became acquainted with Schubert in 1817. The court singer was a singular man. He had endeavored to shape his life, even in the theatre, according to the precepts of Marcus Aurelius, Epictetus, Thomas à Kempis, and Johann Taulerus.* During the waits in the opera-house he read Latin and Greek classic in the original. Yet he could be entertaining, and he was a most welcome guest in the best Viennese society. (He did not marry until he was fifty-eight: then he took for wife Kunigunde Rosas, a pupil with whom he had lived for some years in an "ethical-pedagogic relationship.") Vogl was

*A German mystic and famous preacher of the 14th century whose writings translated by Surius from German into Latin were published in the 16th century.

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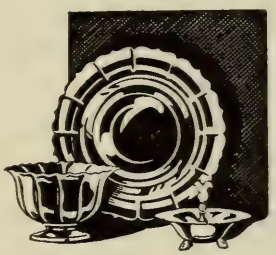
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persuaded to visit Schubert, who was not then famous. "The composer entered with shuffling gait and incoherent, stammering speech, and received his visitor." Spaun, who was one of the introducers, tells us this. He also says that Vogl was not at first much impressed by Schubert or his music. "He had looked through the song 'Augenlied,' which did not strike him; then he tried over 'Ganymed' and 'Der Schäfer's Klage,' which pleased him better. On leaving he tapped Franz on the shoulder, remarking, 'There is some stuff in you, but you are too little of an actor, too little of a charlatan; you squander your fine thoughts instead of properly developing them.' This interview seems to have come back to his memory with redoubled force; soon he began frequently to visit Schubert. Then he studied and sang several of his songs. Before very long the two men became almost inseparable. Most remarkable is the disparity in their ages. Schubert was almost thirty years Vogl's junior; the latter, however, outlived him by fully twelve years. It became Schubert's habit to visit Vogl daily, generally in the forenoon, when he would try over a new song or set to work on the composition of new ones. Vogl exercised considerable influence on the choice of verses which Schubert set to music. The singer would commonly declaim the poem with a passionate energy which inspired the com-

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poser to put forth his best efforts. Vogl, on the other hand, is said to have encouraged a somewhat lighter class of composition than Schubert would naturally favor, and also to have been responsible for the impracticable range of many of Schubert's songs, which were directly contrived for Vogl's own abnormal voice."

Vogl sang Schubert's "Erlking" in a concert as late as 1834, six years before he died, but his voice was almost gone, and he was obliged to resort to extravagant mannerisms. In a letter written in 1831, to A. Stadler, he attributed Schubert's marvellous command of invention and his facility to a state of clairvoyance. His remarks are curious: "If the subject be that of manufacturing, producing, or creating, I don't care, I won't have anyhing to do with it, especially since I have learnt, through my experience with Schubert, that there are two kinds of composition: one which, as with Schubert, comes forth to the world in a state of clairvoyance or somnambulism, without any free will on the part of the composer, the forced product of a higher power and inspiration—one may well be astonished and charmed by such a work, but not criticise it; the other is the reflected."

The first song by Schubert heard in Vienna in a public concert was "Schäfers Klagelied," sung by Jäger, February 28, 1819.

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Probably the first to sing Schubert's songs in France was Pierre François Wartel (1806–82), a distinguished operatic and concert tenor and teacher; but a greater than he, Adolphe Nourrit, who first became acquainted with Schubert's songs through Liszt, made them famous in Paris and in the French provinces. He began by singing "The Young Nun" at a Conservatory concert in Paris, January 18, 1835. On April 26 of the same year he sang the "Erlking" at a Conservatory concert, with the accompaniment orchestrated at his request, but the name of the orchestrator was not given on the programme. See L. Quicherat's monumental but, alas, unindexed "Adolph Nourrit," vol. ii., chapter i. (Paris, 1867); and for Schubert's songs in France see "Les Lieder de Franz Schubert" by Henri de Curzon, pp. 46–50 (Paris, 1899).

THE CENTENARY IN VIENNA (*London* Times)

The Austrian Government, which, at the request of all the Austrian musical societies, has decided to observe the centenary of the death of Schubert by official celebrations on and around November 19, is considering the programme of the celebrations.

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Dr. Michael Hainisch, the President of the Republic, has accepted the patronage of the celebration, and the entire Government, including the Governers of the Austrian provinces, will take part. Besides the following musical events, the programme will include official ceremonies at the house where the composer was born and the house where he died, and at his graveside.

November 17.—5 P.M., Reception by the President of the Republic; 7.30 P.M., Great Mass in A-flat major by the Singverein der Gesellschaft der Musikfreunde.

November 18 (Sunday).—11 A.M., "Deutsche Messe" in all the churches in Vienna and throughout Austria; noon, grand performance of "Gloria," from the A-flat major Mass, address, and "Gott in der Natur," by the Singverein; 7.30 P.M., festival concert by the Vienna Schubert Society.

November 19.—11.30 A.M., A lecture on Schubert at the University; 7.30 P.M., grand concert, Wiener Männergesangverein, and simultaneously in another hall Schubert's songs by Richard Mayr.

November 20.—7.30 P.M., Chamber music: "Der Tod und das Mädchen," C minor Sonata, Die Forelle Quintet (Rosé Quartet and Backhaus), Funeral March (instrumented by Liszt), B Minor Symphony, and "Lazarus."

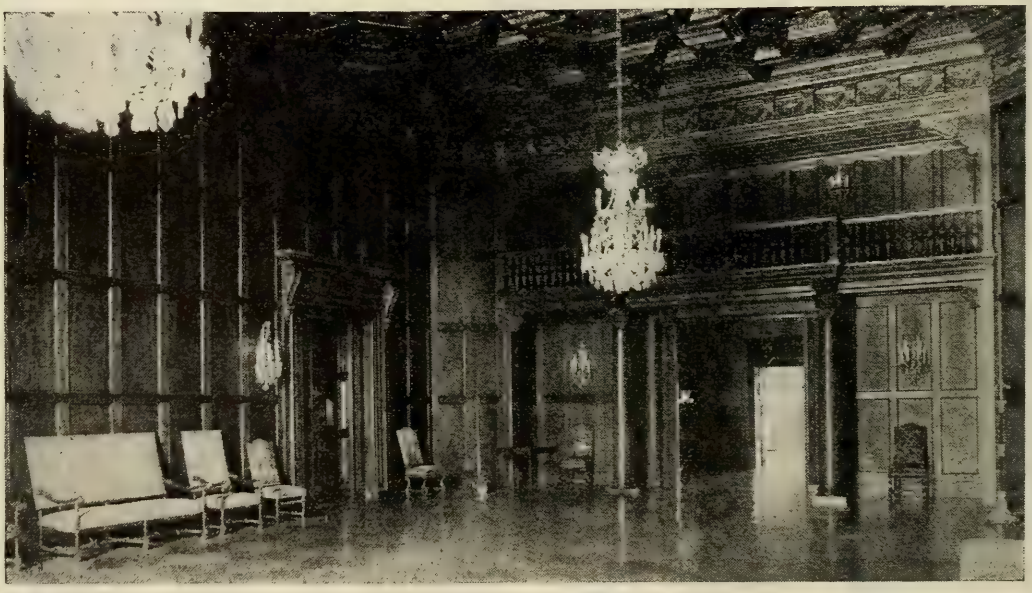
November 21.—Konzerthaus, 7.30 P.M., Concerto for Piano in B-flat major, Impromptu Fantasie, Valse Noble; Middle Room, G major Quartet, C major Quintet (Busch Quartet); Small Room, Duets, F minor Fantasie, A-flat Variations, "Trockene Blumen," Two Marches; 7.30 P.M., gala performance at Opera House.

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SYMPHONY, B-FLAT MAJOR B. & H. No. 5 . . . FRANZ SCHUBERT

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

This symphony was composed at Vienna in 1816. Begun in September of that year, it was completed on October 3. It was composed probably for a little orchestra, a private music society, "Im Gundelhof," that grew out of the concerts, at first chiefly of quartet music, which took place first in the house of Schubert's father, later at the house of the merchant Frischling, and toward the end of 1815 at Otto Hartwig's* (Schottenhof and later Gundelhof).

*Hartwig was an orchestral violinist.

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For this orchestra, it is said, Schubert wrote the Symphony in D major, No. 3; the "Tragic," No. 4; the Symphony, B-flat major, No. 5; the Symphony in C major, No. 6; and the "Overture in the Italian Style." These symphonies were often played with other pieces between the movements.

The statement is often made that Schubert never heard his symphonies performed. He certainly heard the first six. The four preceding this one in B-flat major are No. 1,* D major (1813); No. 2, B-flat major (1814–15); No. 3, D major (1815); No. 4, "Tragic," C minor (1816). No. 6, C major, is dated 1818. It is not to be confounded with the great symphony in C major (1828).

The score of the symphony, No. 5, sometimes called the symphony "without trumpets and drums," was for some time supposed to be lost. When George Grove made his journey to Vienna in 1867 in company with Arthur Sullivan, he saw the parts, which were in the possession of Johann Herbeck. The score was not to be found, not even in Dr. Schneider's celebrated closet. In 1872, an edition of the symphony for the pianoforte (four hands) made from the

*The first symphony was composed while Schubert was a pupil at the Convict School. The orchestra, composed exclusively of pupils, was thus made up: six first violins, six second violins, two violas, two violoncellos, two doublebasses, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, and kettledrums.

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autograph score, was published by Peters. The score itself was published in 1882. The autograph, according to Edmondstoune Duncan, was in the Royal Library, Berlin, in 1905.

There was a performance of this symphony at the Crystal Palace, February 1, 1873, conducted by August Mann. A contemporary critic wrote: "The audience listened with very few signs of lively interest and applauded very slightly."

The first performance in Boston was from manuscript at a concert of the Boston Symphony Orchestra, led by Georg Henschel on February 10, 1883. There was a second performance on April 25, 1908, Dr. Muck conducted.

The symphony is scored for flute, two oboes, two bassoons, two horns, and the usual strings. It has been said of the music that the first movement and the Andante con moto are Mozartian, while the Menuetto and Finale are Haydnesque. "Schubert himself is not so prominent, and if we have Haydn's gaiety we more than once catch a glimpse of Haydn's perruque."



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(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. In 1828 he composed besides this symphony the songs "Die Sterne" and "Der Winterabend"; the oratorio "Miriams Siegesgesang," the song of "Auf dem Strom"; the "Schwanengesang" cycle; the string quintet Op. 163, and the Mass in E-flat. On November 14, he took to his bed.

It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have



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been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. This statement is not true. Schubert himself never heard the work; but was it performed at a concert of the Gesellschaft der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829?* It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewand-

*Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.



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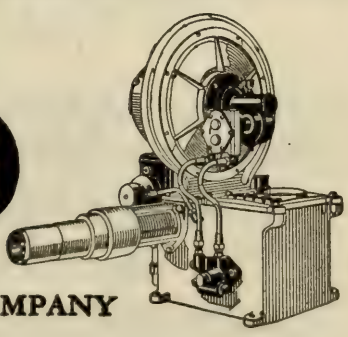
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haus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,—December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.

The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra violoncellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854. The first performance at a Philharmonic concert was on March 14, 1857.

The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld. There were fifty-nine in the orchestra.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to

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have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettle-drums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old minuet form, and that there is more thematic development than was customary in such movements at that period.

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"Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote it in the full maturity of his powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque

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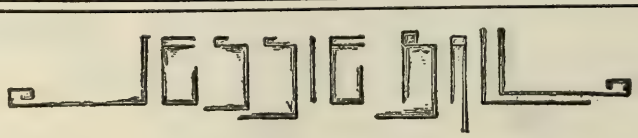
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forms, the bold contrasts, we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel intricacies of modern treatment, but never deviating too far from the centre point and always returning to it. This must be patent to any one who often considers this particular symphony.

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originality throughout. I cannot, however, pass from the second movement which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.

"The symphony, then, has had an influence on us such as none since Beethoven's have ever exercised. Artists and amateurs joined in extolling its merits, and I heard some words spoken by the master who had studied the work most elaborately, so as to ensure a grand performance and interpretation of so gorgeous a work—words which I should like to have been able to convey to Schubert, as perhaps conveying to him a message which would have given him the sincerest pleasure. Years perhaps will pass before the work becomes naturalized in Germany; I have no fear of its ever being forgotten or overlooked; it bears within its bosom the seeds of immortal growth."

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A few days after the performance of this symphony at the Gewandhaus, Mendelssohn wrote to the secretary of the Philharmonic Society in London: "I hope to be able to send you a very extraordinary and excellent symphony by Fr. Schubert, the famous composer, which we performed here at our last concert with great applause. I have written to Vienna to get permission of sending the work to the Society and shall send it immediately if allowed to do so." He forwarded the score three weeks later with a letter in which he stated that the symphony had "created an uncommon sensation in Leipsic." He recommended that certain repetitions in portions of the work should, on account of its great length, be disregarded. The Philharmonic Society did not perform the work in the following season. Mendelssohn persisted, and in 1844 when he conducted the Society's concerts in London he put the symphony in rehearsal. The orchestra was contemptuous; it ridiculed the triplet measures in the Finale. Mendelssohn was indignant and withdrew the symphony, which was not performed in England until April 5 and 12, 1856, at the Crystal Palace. The first two movements were played on the earlier date; the last two at the later.

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The first complete performance in Paris was at a concert of the Société Ste. Cécile, led by François Jean Baptiste Seghers on November 23, 1851. Habeneck had attempted to rehearse the symphony in 1842 for a Conservatory concert, but the orchestra rebelled. The Symphony was not performed at a concert of the Paris Conservatory until January 17, 1897, in commemoration of the centenary of Schubert's birth.

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RICHARD BURGIN will conduct this pair of concerts

Glinka . . . . . Overture to "Russlan and Ludmilla"

Miaskovsky . . . . . Symphony No. 8, Op. 26

I. Andante; Allegro.
II. Allegro risoluto e con spirito.
III. Adagio.
IV. Allegro deciso.

Beethoven . Concerto for Pianoforte No. 5 in E-flat major, Op. 73

I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non troppo.

SOLOIST

RUDOLPH GANZ

There will be an intermission after the symphony

A lecture on this programme will be given by Mr. John P. Marshall on Thursday, November 29, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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II. Sonata, G major ..... *Brahms*
III. Concerto, F sharp minor ..... *Ernst*
IV. a) Sarabande–Double–Bourree ..... *Bach*
(From Sonata, B Minor)
b) Largo ..... *Gluck-Ries*
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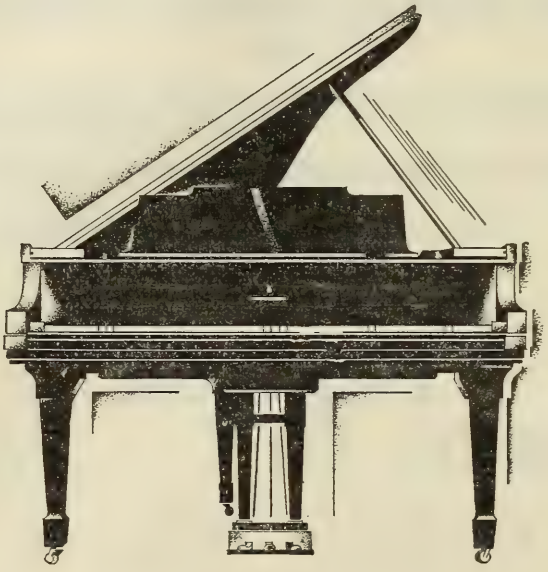
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Strauss . . . . . Salome's Dance from the Opera, "Salome"

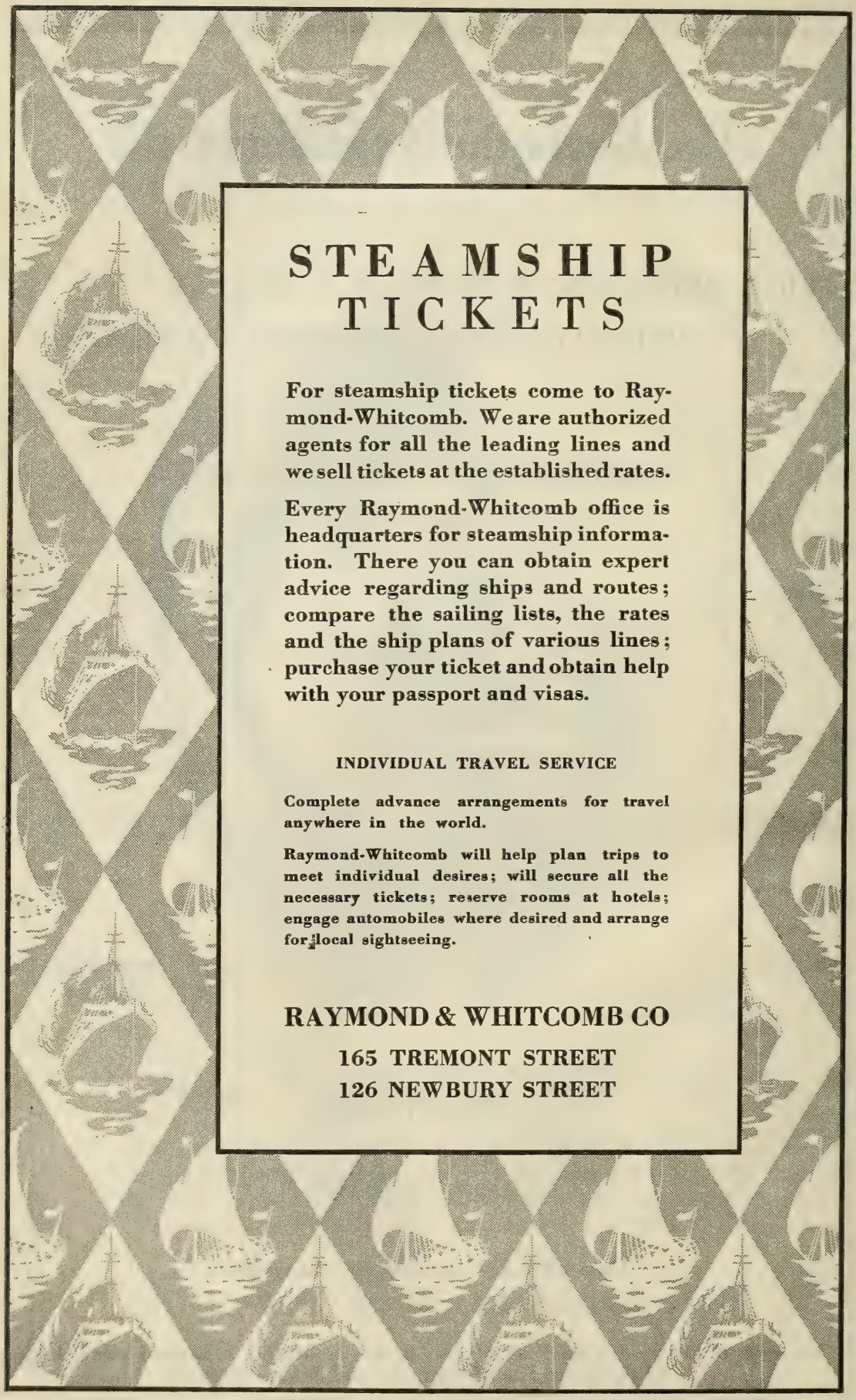
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For notes on the symphony see page 534
For notes on the concerto see page 552

Salome's Dance, from the Opera "Salome" . . Richard Strauss

(Born at Munich, June 11, 1864; now living in Vienna)

"Salome," a drama in one act "after Oscar Wilde's like-named poem," translated into German by Hedwig Lachmann, was produced at the Dresden Court Opera, December 9, 1905. Begun in the summer of 1903, the work was completed June 20, 1905. Ernst von Schuch conducted the first performance, and the chief singers were: Mme. Wittich, Salome; Burrian, Herodes; and Perron, Jochanaan. There was an orchestra of 102; some say 112.

The first performance in the United States was at the Metropolitan Opera House, January 22, 1907. Alfred Hertz conducted. The chief singers were: Mme. Fremstad, Salome; Miss Weed, Herodias; Burrian, Herodes; Van Rooy, Jochanaan; Dippel, Narraboth. The first performance of the Dance of the Seven Veils in Boston was at a concert of the Boston Symphony Orchestra, April 27, 1912, Mr. Fiedler conductor.

In Wilde's tragedy, Herodias does not wish Salome to dance while John is crying from the cistern, and Herod gazing fixedly at Salome. "Enfin, je ne veux pas qu'elle danse." Herod insists. Herodias orders her not to dance.

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HÉRODE. Ah! c'est magnifique, c'est magnifique! Vous savez qu'elle a dansé pour moi, votre fille. Approchez, Salomé! Approchez afin que je puisse vous donner votre salaire. Ah! je paie bien les danseuses, moi. Toi, je te paierai bien. Je te donnerai tout ce que tu voudras. Que veux tu, dis?

Then Salome, kneeling, asks that the head of John should be brought to her presently in a silver basin. And Herod rebels at the thought.

There is then only this one stage direction in the original play: "Salome dances the dance of seven veils." But in Strauss's music-drama there are other stage directions.

"The musicians begin a wild dance, . . . Salome motionless as yet."

The pace of the music slackens. "Now Salome bestirs herself and gives the musicians a signal, whereupon the wild rhythm subsides forthwith and merges into a gently rocking movement." The chief theme of the dance is begun by solo viola and flute. A second dance theme appears (strings, horn, clarinet, Heckelphone, English horn). There is, after a crescendo and accelerando, a return to the languorous first motive. "Salome appears to grow weary for a moment, . . . now she rouses herself to renewed whirling." The music grows wilder; there is a crashing climax, ending with trilling of wood-wind, celesta, and a tremolo of violins. "Salome lingers for a moment in a visionary pause by the cistern in which John is held captive, then throws herself at Herod's feet!" (Flourish of wood-wind instruments and strings.)

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Use is made in this dance of important motives that have preceded.

The instruments demanded by Strauss for "Salome" are piccolo, three flutes, two oboes, English horn, Heckelphone, five clarinets, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, four trombones, bass tuba, four kettledrums of ordinary size and one smaller, side drum, bass drum, cymbals, triangle, tambourine, xylophone, castanets, tom-tom, Glockenspiel, celesta, two harps, organ harmonium, sixteen first violins, sixteen second violins, not less than ten nor more than twelve violas, ten violoncellos, and eight double-basses.

* * *

"Salomé," drama in one act, was written in French by Oscar Wilde, and first published in Paris and London, February 22, 1893. It has been said that Wilde wrote it for Sarah Bernhardt, but in a letter to the *Times* (March 2, 1893) he made this statement:

"The fact that the greatest tragic actress of any stage now living saw in my play such beauty that she was anxious to produce it, to take herself the part of the heroine, to lend to the entire poem the glamour of her personality, and to my prose the music of her flute-like voice,—this was naturally, and always will be, a source of pride and pleasure to me, and I look forward with delight to seeing Mme. Bernhardt present my play in Paris, that vivid centre of art, where religious dramas are often performed. But my play was in no sense of the word written for this great actress. I have never written a

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play for any actor or actress, nor shall I ever do so. Such work is for the artisan in literature—not for the artist."

There was a production in Paris, but Mme. Bernhardt was not the heroine. The performance was at the Nouveau Théâtre, October 28, 1896, with Line Munte as Salome.

The play, translated into English by Lord Alfred Bruce Douglas, illustrated by Aubrey Beardsley, was published in London, on February 9, 1894. There was a performance of this English version in London on May 10, 1905; another one by The Literary Theatre Club on June 18, 1906. The play was performed in New York for the first time by the Progressive Stage Society, November 14, 1905. Salome was impersonated by Mercedes Leigh. "Her gestures were awkward, and the attempt at dancing almost ludicrous." The drama in German was added to the repertory of the Irving Place Theatre, New York. There have been many performances of the drama in European cities, and with special success in Berlin.

* * *

Little is said about Salome or her dance in the New Testament. Matthew wrote: "But when Herod's birthday was kept, the daughter of Herodias danced before them and pleased Herod." She was "instructed of her mother" to ask as a reward "John Baptist's head in a charger." And the king was sorry. The account in Mark's gospel is a little longer, but we learn nothing more about the dance: "And when the daughter of the said Herodias came in and danced, and pleased Herod and them that sat with him, the king said unto the

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damsel, Ask of me whatsoever thou wilt, and I will give it thee." Then the daughter went forth and said unto her mother, "What shall I ask?" Herodias was wroth with John on account of his public denunciation of her behavior: "For John had said unto Herod, It is not lawful for thee to have thy brother's wife. Therefore Herodias had a quarrel against him, and would have killed him; but she could not. For Herod feared John, knowing that he was a just man and an holy, and observed him; and when he heard him, he did many things, and heard him gladly." Yet Herodias persuaded him to jail John, and Salome danced off the head of the Forerunner.

Nowhere in the New Testament is the daughter of Herodias called by name Salome. She was not killed by order of Herod: she lived and was married twice,—first to Philip, tetrarch of Trachonitus, her uncle on her father's side (she was the daughter of Herod Philip); afterward to her cousin, Aristobulus, son of Herod, the king of Calchas. According to Josephus she had three sons by Aristobulus.

Fantastical legends took their rise from this simple story. According to one, Salome went with her mother and Herod when they were banished from Judæa. They crossed a frozen river, and the ice broke under Salome's feet. She sank in up to her neck; the ice united and she remained suspended by it.

According to others, Herodias was in love with John the Baptist. Spurned by him, she demanded his head,—Josephus assigns, however, a political motive for the execution of the Baptist,—and

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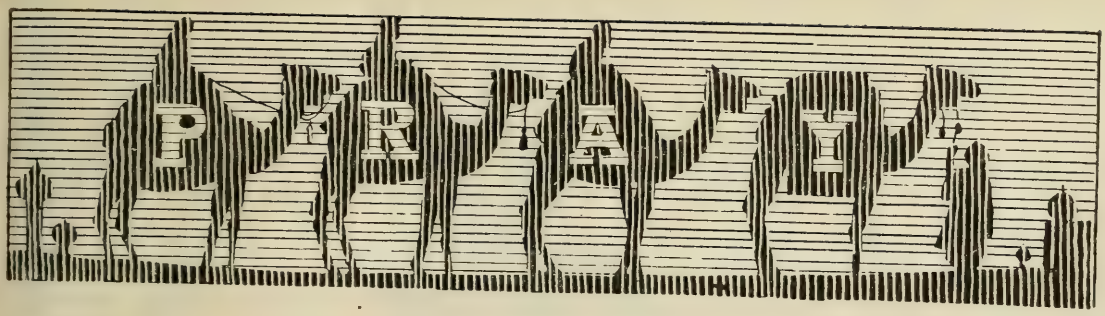
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stabbed with a bodkin the tongue that had railed against her. Or she was condemned to wander till the Last Day, because she laughed at the Saviour on his way to Calvary.* Another legend tells us that Herodias attempted to kiss the head of John, but the head blew upon her a terrible blast and sent her flying into space, where she still revolves. Mr. W. J. Henderson, in his lecture on Strauss's "Salome," quoted from the Homilies of Ælfric the Saxon, who died in 1006: "Some heretics have said that the head blew the king's wife Herodias, for whom he had been slain, so that she went with the winds all over the world; but they erred in that saying, for she lived to the end of her life after the slaying of John." According to some the head was buried at Edessa; some say it was buried in St. Peter's at Rome; others insist that it was buried in the cathedral of Amiens.

In other legends, Herodias rides in the chase of the Wild Hunter, or she is the Wild Huntress. She figures in Heine's "Atta Troll" (1841–42). The poet, looking out of the window of the witch Uraka's hut on the Eve of John the Baptist and in the time of full moon, saw the Wild Hunt hurry through a hollow. Three women were con-

*See the opening chapter of Eugené Sue's "Wandering Jew." Note also the address of Klingsor to Kundry in "Parsifal" (act ii.):

Awake! Awake! To me!
Thy master calls thee, nameless being,
World-old devil! Rose of Helldom!
Herodias wast thou, and what else?
Gundrygia there, Kundry here!

Translation by George T. Phelps



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spicuous in the pageant, Diana, Abunda, and Herodias. Heine thus describes Herodias:*

O'er the face of glowing languor
Lay an oriental magic;
And the dress recalled with transport
All Sheherazade's stories.

Lips of softness like pomegranates,
Lily white the arching nose;
And the limbs, refreshing, taper,
Like a palm in some oasis.

High she was on white steed seated,
Whose gold rein two Moors were holding,
As along the way they trotted
At the princess' side afoot.

Yes, she was indeed a princess,
Was the sovereign of Judæa,
Was the beauteous wife of Herod,
Who the Baptist's head demanded.

For this deed of blood was she, too,
Execrated; and as spectre
Must until the Day of Judgment
Ride among the goblin hunt.

In her hands she carries ever
That sad charger, with the head of
John the Baptist, which she kisses:
Yes, the head with fervor kisses.

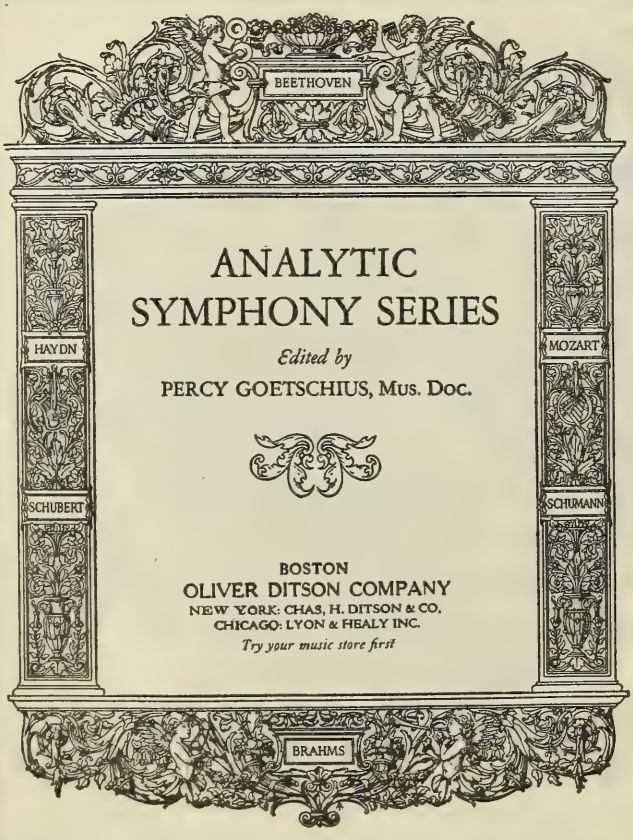
For time was, she loved the Baptist—
'Tis not in the Bible written;
But there yet exists the legend
Of Herodias' bloody love—

Else there were no explanation
Of that lady's curious longing—
Would a woman want the head of
Any man she did not love?

Was perhaps a little peevish
With her swain, had him beheaded;
But when she upon the charger
Saw the head so well beloved,

Straight she wept and mad became,
And she died of love's distraction—
Love's distraction! Pleonasmus!
Why, Love is itself distraction!

*Translation into English is by Thomas Selby Egan (London, 1876).



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Rising up at night she carries,
In her hand, as now related,
When she hunts, the bleeding head—
Yet with woman's maniac frenzy

Sometimes she, with childish laughter,
Whirls it in the air above her,
Then again will nimbly catch it,
Like a plaything as it falls.

But for thee, Herodias,
Say, where art thou? Ah, I know it,
Thou art dead, and liest buried
By thy walls, Jerusholayim!

Starkened sleep of death by daylight
Sleep'st thou in the marble coffin;
But at midnight then awake thee
Cracking whips, huzza and halloh!

And thou follow'st that wild army
With Diana and Abunda,
With their merry hunt-companions
Who detest the cross and pain!

What a costly company!
Could I nightly hunt among ye,
Through the forests! I would ever
Ride by thee, Herodias!

For I love thee more than any!
More than yonder Grecian Goddess,
More than yonder Northern fairy,
I adore thee, thou dead Jewess!

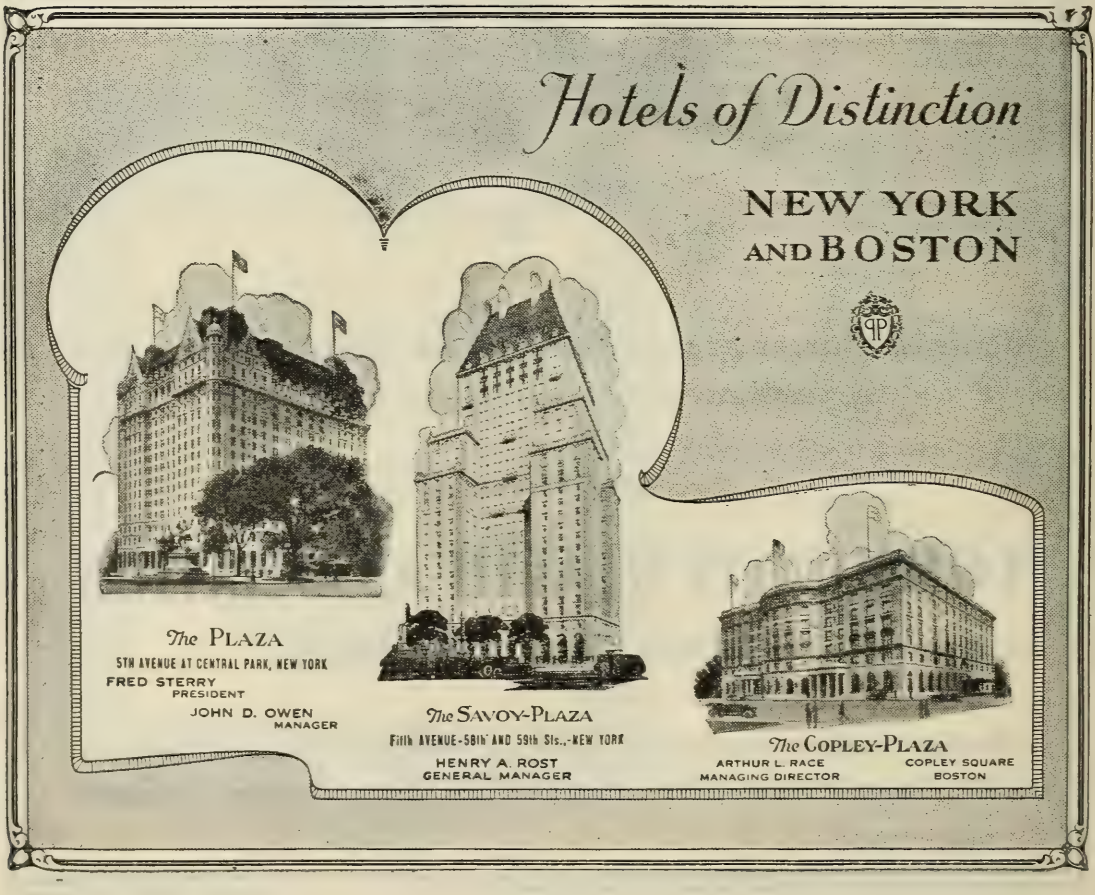
Yes, adore thee! I have marked it
In the trembling of my soul.
Love me and become my darling,
Beauteous form, Herodias!

Love me and become my darling!
Cast away that bloody plaything
With the charger, and delight in
Daintier and far better dishes.

I the true knight am so truly,
Whom thou wantest—matters little,
Thou art dead and damned already–
I have no such prejudices—

Doubtless with my own salvation
There's a hitch; and if I really
Still am reckoned with the living,
I begin at times to doubt!

As thy champion then accept me,
As thy cavalier-servente;
I will still thy mantle carry
And will bear with all thy whims.





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Every evening, close beside thee,
I will ride in that wild army,
And we'll fondle, laughing loudly
Over all my mad discourse.

I will make the hours fly quickly
Through the night—but in the daytime
Joy must pause awhile and, weeping
I will sit above thy grave.

Yes, by day will sit complaining
On the dust of royal tombs,
On the grave of my beloved one,
By the walls, Jerusholayim.

Aged Jews, whilst passing by me,
Will believe that I am mourning
O'er the Temple's last destruction
And thy walls, Jerusholayim.

Jacob N. Beam, in an article published in *Modern Language Notes* (January, 1907), says of the story of Salome and the Baptist that this love element is probably wholly of nineteenth-century romantic origin. "It does not seem to have existed in the older authorities on the legends of the martyrs and saints." Eusebius Emesenus spoke of Salome playing with the head as with an apple, but he said nothing of Salome's passion for John. Mr. Beam adds: "In view of the well-known fertility and perversity of Heine's imagination, it is likely that he invented the *Sage,* pure and simple, and assigned a fictitious source."

Wilde no doubt based his story of Salome's passion on the passage in "Atta Troll." He borrowed from Flaubert's story the stage setting, the banquet, the cistern, the voice of the Baptist, the Roman visitors, the desire of Herod for Salome, who in Flaubert's tale is an innocent and charming young girl, hardly knowing John's name.

Percival Pollard translated into English an essay on Salome by a

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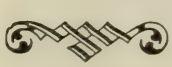
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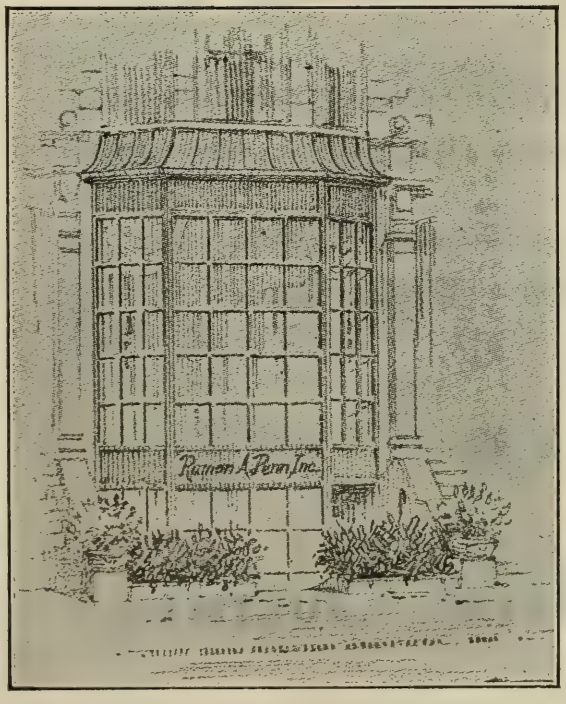
Spaniard, Gomez Carillo, who had talked with Wilde about portraits of Herodias' daughter. This translation was published in an issue of *Papyrus* (1906), edited by Mr. Michael Monahan. Wilde said to Carillo: "I have always longed to go to Spain, that I might see in the Prado Titian's Salome,* of which Tintoretto once exclaimed: 'Here at last is a man who paints the quivering flesh!'" And Wilde asked him if Carillo knew the Salome of Stranzioni and that of Alessandro Veronese.

According to Carillo, the dramatist dreamed constantly of Salome and her dance. At times he saw her chaste, and he spoke of her as "a gentle princess, who danced before Herod as if by a call from Heaven." He then saw her quivering body lily tall and pale. "Veils woven by angels conceal her slenderness, her blonde hair flows like molten gold over her shoulders."

And once, seeing the picture of a woman's pale head, severed from her body, Wilde exclaimed: "Why, that is Salome," and he told a story found in a Nubian gospel. A Jewish princess made a present of an apostle's head to a young philosopher. The youth smiled and said unto her: "I should rather have your own head, my dear." The princess went away all pale. That night a slave visited the philosopher, and he bore with him on a golden plate the head of the woman. The scholar looked up and said: "Why all this blood?" and he turned a leaf in Plato. Wilde believed this Jewish princess was Salome.

Picture after picture did not satisfy his ideal. The Salome of Leon-

*For discussion of certain pictures of Salome see *Ars et Labor* (Milan, February 1907).

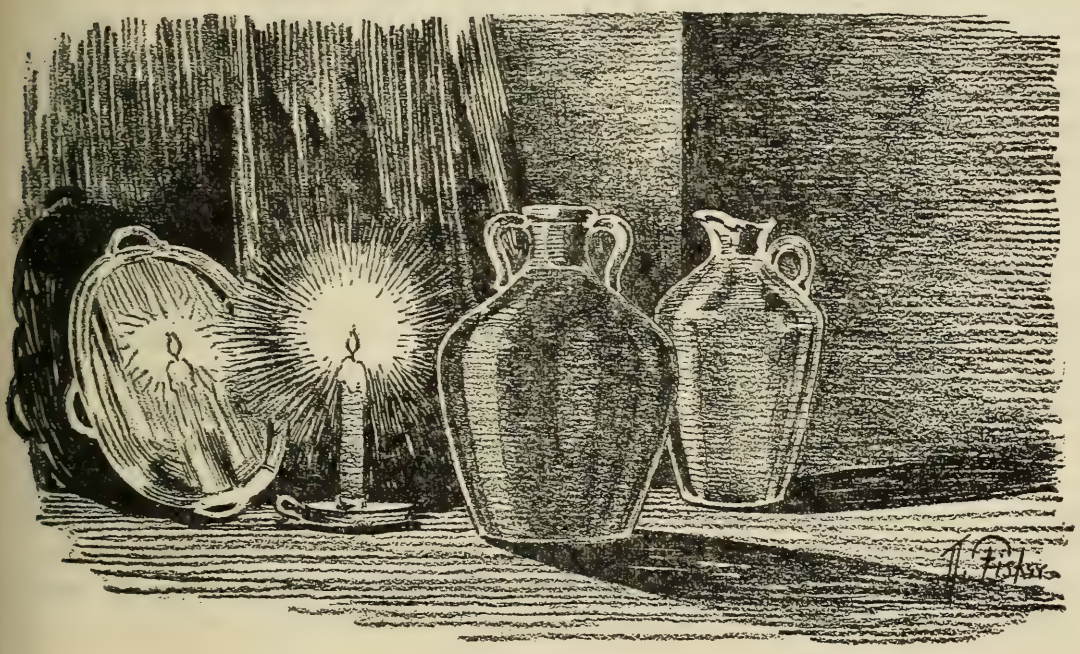


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ardo was too cold in its dignity. He did not tarry before the Salome of Dürer, of Ghirlandajo, of Leclerc, of Van Thulden. The Salome of Regnault was a gypsy with an English complexion. Moreau's revealed to him "the soul of the dancing princess of his dreams," and thinking of this picture, he would quote Huysman's words: "She is nearly naked. In the whirl of the dance the veils are unloosed, the shawls are fallen to the ground, and only jewels clothe her body. The tiniest of girdles spans her hips; a costly jewel glows like a star between her breasts; a chain of garnets fades into the glow of her hair." A woman whom Wilde met by chance in the street set him a-dreaming of Salome; before a jeweller's window he would plan combinations of gems to deck his idol. Sometimes he thought she must have been resplendent in nudity, but "strewn with jewels, all ringing and tinkling in her hair, on her ankles, her wrists, her throat, enclosing her hips and heightening with their myriad glittering reflections the unchastity of that unchaste amber flesh. For of an unknowing Salome, who is a mere tool, I refuse to hear a word. In Leonardo's painting, her lips disclose the boundless cruelty of her heart. Her splendor must be an abyss; her desire an ocean; . . . that the pearls on her breast die of love; that the bloom of her maidenhood pales the opals and fires the rubies, while even the sapphires on this feverish skin lose the purity of their lustre."

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The painters of long ago clothed her in the costume of their own period, and she danced as the noble dames of their day would have minced it, strutted it, or lolled and languished at the court. The dance might have been at a Dutch, Italian, or German ball. See the picture by Israel von Menecken or the one by Karel von Mander. In the latter, Herod is clothed as a deep-thinking philosopher; Salome is sumptuously dressed, with a long flowing train, a high-cut bodice, a jewelled velvet head-dress, and she is attended by a handsome sprig of nobility. In a corner, far in the background, the sworder is already at work on the kneeling John.

In illuminated manuscripts of the fourteenth century and in windows of stained glass, Salome walks on her hands before Herod, to his great delight and to the amazement of his guests, who uplift hands. For in an old version of the New Testament it is said that Salome "vaulted" before Herod. The pictorial representations of this performance are disappointing. The daughter of Herodias is clad as in a meal-sack, and not even her feet are visible. Furthermore, she is sour-visaged.

The early fathers of the church insisted that the dance was suggestive, provocative, wanton. Saint Gregory reproached the Emperor Julian for his misuse of dancing, saying: "If it pleases you to dance, if your inclination drags you to these festivities, of which you seem to be passionately fond, dance as much as you like; but why renew before our eyes the dissolute dances of the barbarous Herodias and the pagans? Perform, rather, the dance of King David before

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the ark; dance to honor God. These exercises of peace and piety are worthy of an emperor and a Christian."

Poor Salome! The Breton folk-song reminds a maiden whose feet itch of the daughter of Herodias. "When thou seest dancing, think of the bloody head of John the Baptist on the charger, and hellish longing will not fill thy soul."

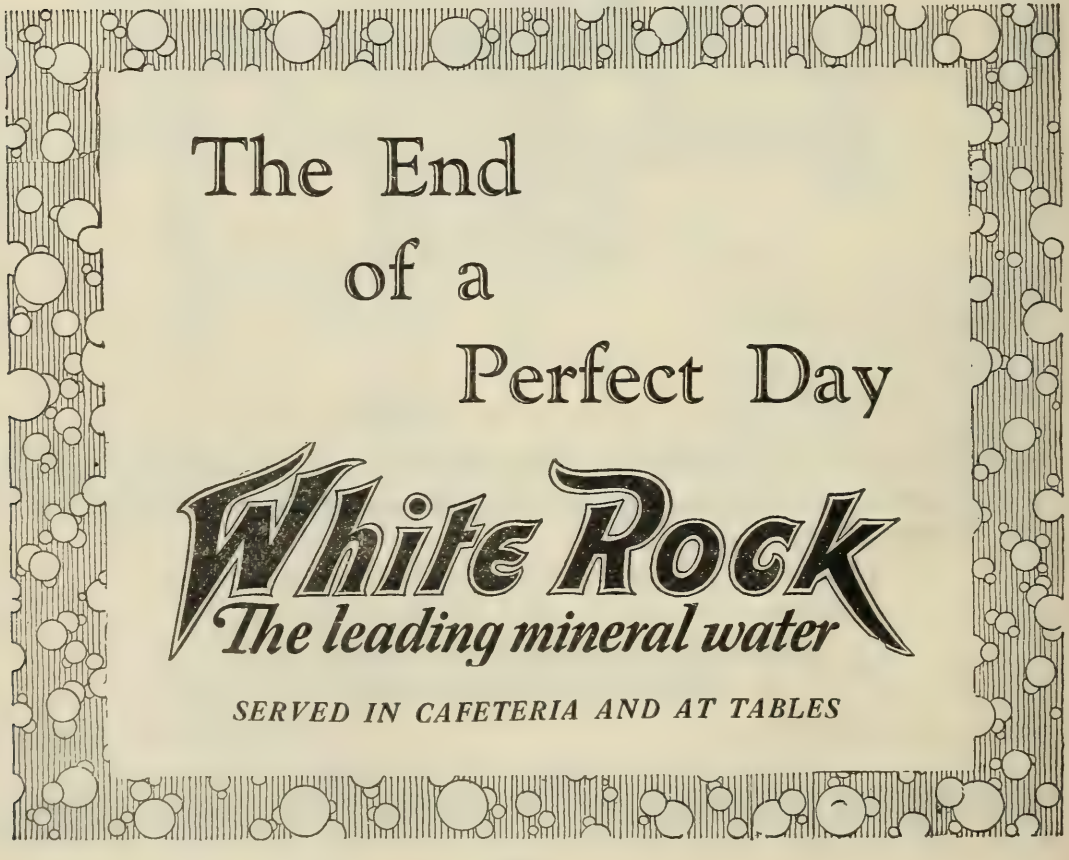
Symphony No. 8, in A major, Op. 26

Nicolas Jacovievitch Miaskovsky

(Born at the fortress Novogeorgievsk—now in Poland—on April 20, 1881; now living at Moscow)

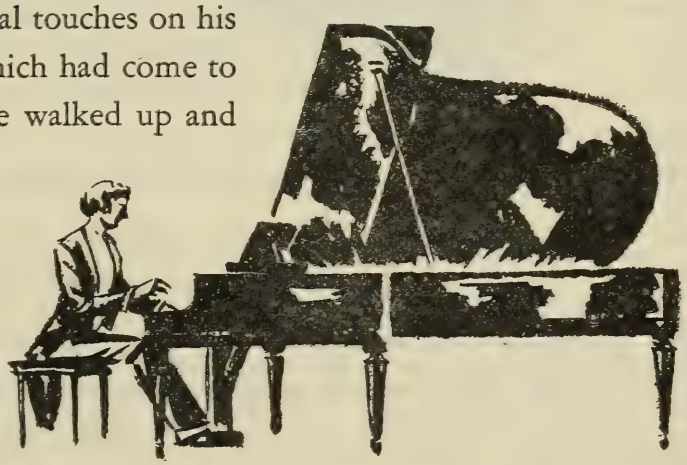
Miaskovsky was reported in 1924 as being at work on his eighth symphony. In November, 1925, it was announced that the first performance of this "recently finished" symphony would shortly take place in Moscow at one of the concerts given by the Association for Contemporary Music. Victor Belaiev wrote from Moscow on April 25, 1926, to the *Christian Science Monitor* that Miaskovsky had promised the first performance in the United States to Walter Damrosch.

The symphony was performed for the first time at Moscow in 1926.



ON his return from the Isle of Majorca, Chopin set himself the task of several years composition. His health was better, but he still had need of attentions . . . precautions. He would wait for a little health — and then when it came . . . he dissipated it in feverish work.

In the morning began the endless procession of pupils. His lessons lasted an hour, sometimes more. At times he locked himself in his room for days . . . polishing and putting the final touches on his work, the first versions of which had come to him during the summer. He walked up and down, repeated a single measure a hundred times, wrote it down and rubbed it out . . . . and began all over again the next day.



[*No. 7 of a series*]

But after a while every effort exhausted him. He would take a little opium in a glass of water . . . . rub his temples with "eau de Cologne." At last no doctor could help him. Of course it is a question to know what inspiration illness may bring to art, but there is no doubt that Chopin, in spite of his condition, could have produced his glowing impressions longer had he heeded the constant advice to desist from overwork.

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The conductor was Constantine Solomonovitch Saradiev.* The first performance at Leningrad was on February 27, 1927, when Nicolas Malko conducted it.† Belaiev, in the letter just quoted, says that the symphony shows the tendencies of the "so-called new Russian School."

"These tendencies are expressed here in the fact and manner of the employment of national tunes, Russian and Eastern. The slow movement supplies us with an astonishing treatment of a remarkably beautiful and expressive Turkestan melody. Russian music in general is famous for its Eastern themes and Eastern color. This has become a specialty, and there has even been worked out a special stencil for the composition of Russian Eastern music, a little sarcastically named sometimes 'Petersburg East'; *i.e.,* an East the ethnographic originality of which may be doubted. In his treatment

*Saradiev, violinist and conductor, was born, the son of a physician at Derbent (Daghestan district, Caucasus), on September 26, 1877. He studied the violin with Hrimaly, and theory with Taneïev at the Moscow Conservatory (1889–1898); he was with Nikisch at Leipsic (1905–6); with Sevčik at Prague (1900–2, 1904). In 1898–1907 he taught the violin at Moscow. He was chief conductor of the Moscow City Symphony Concerts in 1908, 1910, 1911; also of the People's Opera, 1911–12. In 1913–14, he was one of the organizers and was the chief conductor of the Moscow Free Theatre. He is now the director of Theatre Art in Moscow, and a professor at the Moscow Conservatory. "At his City Symphony Concerts he gave many first performances of works by Russians and foreign composers (Stravinsky, Miaskovsky, Prokofieff, Ravel, Debussy, Fl. Schmitt, Cyril Scott, Loeffler).

†Malko, then conducting in Leningrad the State Philharmony, had been an assistant conductor of Mr. Koussevitzky's orchestra in Moscow.

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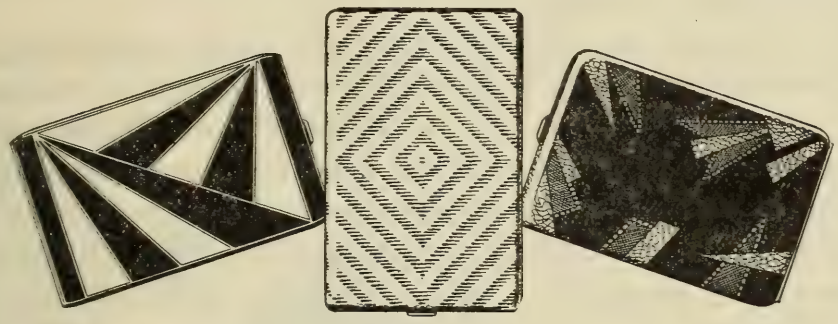
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of the Turkestan melody, Miaskovsky departs from the stencils of the 'Petersburg East' and treats his theme with great originality and fine color. For the rest, the Eighth Symphony of Miaskovsky is closely related to his Sixth Symphony differing from it by the greater classicism of form and more objective style. . . .

Miaskovsky as yet has no real interpreter of his symphonic works who can show all the depth of their contents, extremely original and therefore extremely difficult of interpretation. As Mahler would be absolutely incomprehensible without good interpretation and without the respect with which the performances of his works in Germany and Austria are accompanied (which, nevertheless, still does not make him wholly acceptable outside Germany and Austria), so the works of Miaskovsky can live their real life of art only in the atmosphere of unusually deep and serious performance which must not be in the least self-complacent."

Miaskovsky has said that each one of his symphonies has a programme, but he has been unwilling to divulge them. It is said that the tenth was inspired by "one of the best Russian classical poets"; the sixth by the death of his comrade during the War and the Revolution—Dr. Alexander Michailovitch Revidzev; and of Jelikonida Konstantinovna Miaskovsky, an aunt, "who had stood in the rela-

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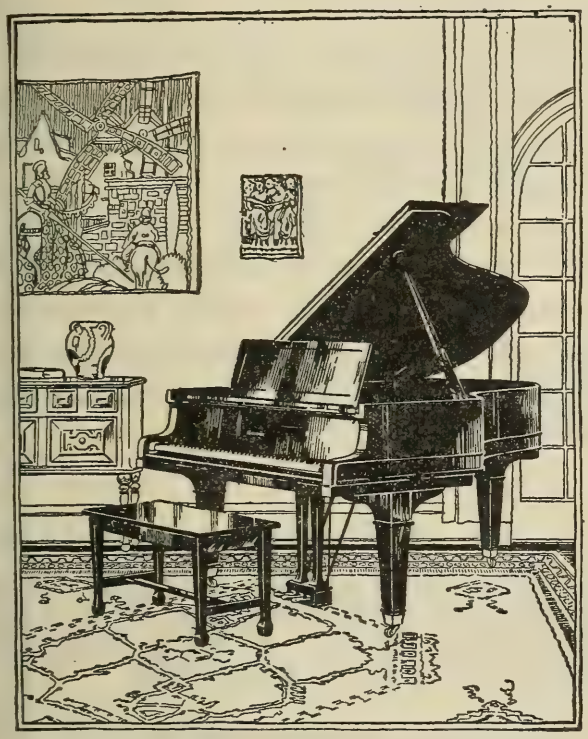
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tion of a mother to the composer from the death of his own mother in his childhood."

* * *

The Eighth Symphony, dedicated to Serge Popov,* is in four movements: I, Andante—Allegro, 3-4 time. II, Allegro risoluto e con spirito, 7-4. III, Adagio, 4-4 with the Oriental theme given first to the English horn. IV, Allegro deciso, 3-4. Much use is made of the first theme of the Allegro of the first movement—the theme announced by oboes and first violins with a staccato accompaniment of woodwind instruments and a figure for the second violins. There are many changes of time, and many digressions in the various movements. The score calls for three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets (third clarinet interchangeable with bass clarinet), two bassoons, double-bassoon, six horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, harp, and the usual strings.

* * *

Miaskovsky's father was a general of engineers in the Russian

*Serge Sergevitch Popov, a Russian writer about music, was born, the son of a merchant, at Moscow on December 2, 1887. He studied music with Zolotarev and Gretchaninov. The chief curator of the Russian State Music Publishing Department, he is "the ablest connoisseur of Russian musical archives, musical literature, and manuscript music."

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Army. His son was educated for a military career, but he decided to lead a musician's life. He studied with Reinhold Moritzovitch Glière* and Ivanovitch Krijanovsky; later (1906–11) with Rimsky-Korsakov and Liadov at Leningrad. In 1914 he was mobilized and sent to the Austrian front. When the war ended, he was retained in the army by the Bolshevik Government and not allowed to re-enter civil life until 1920. Since then he has lived in Moscow, where he is a professor of composition at the Conservatory.

* * *

For the dates and opus numbers of the compositions here named, we are indebted to *Pro Musica* (New York) of October, 1928.

SYMPHONIES

1908 (revised in 1922, according to Belaiev). Op. 1. Symphony No. 1, C minor. First performance at Pavlosk, near Leningrad, in 1914. A. Aslanov, conductor.

*Glière's symphonic poem "The Sirens" was played in Boston by the Boston Symphony Orchestra, Mr. Monteux conductor, on January 11, 1924. Some of his chamber music has been performed in Boston. Krijanovsky, born in 1867, pupil of Rimsky-Korsakov, is by profession a physician, and is now professor at the Medical Institute, Leningrad. During the World War he was imprisoned in Germany. The list of his compositions includes a piano concerto, a violin concerto, chamber music, many songs, and pieces for the organ and other instruments.

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1911. Op. 11. Symphony No. 2, C-sharp minor. First performance at Moscow in 1912. Saradiev, conductor.

1913–14. Op. 15. Symphony No. 3, A minor. First performance at Moscow in 1915. E. Cooper, conductor.

1917–18. Op. 17. Symphony No. 4, E minor. First performance at Moscow in 1925. Saradiev, conductor.

1918. Op. 18. Symphony No. 5, D major. First performance at Moscow in 1920. N. Malko, conductor.

1922–23. Op. 23. Symphony No. 6, E-flat minor, with chorus. First performance at Moscow, 1924. N. S. Golonov, conductor.

1922–23. Op. 24. Symphony No. 7, B minor. First performance at Moscow in 1925. Saradiev, conductor.

1925. Op. 26. Symphony No. 8, A major. First performance at Moscow in 1926. Saradiev, conductor.

1926–27. Op. 28. Symphony No. 9, C minor. First performance at Moscow in 1928. Saradiev, conductor.

1926–27. Op. 30. Symphony No. 10, F minor. First performance at Moscow in 1928, by Persymphans, an orchestra without a conductor.

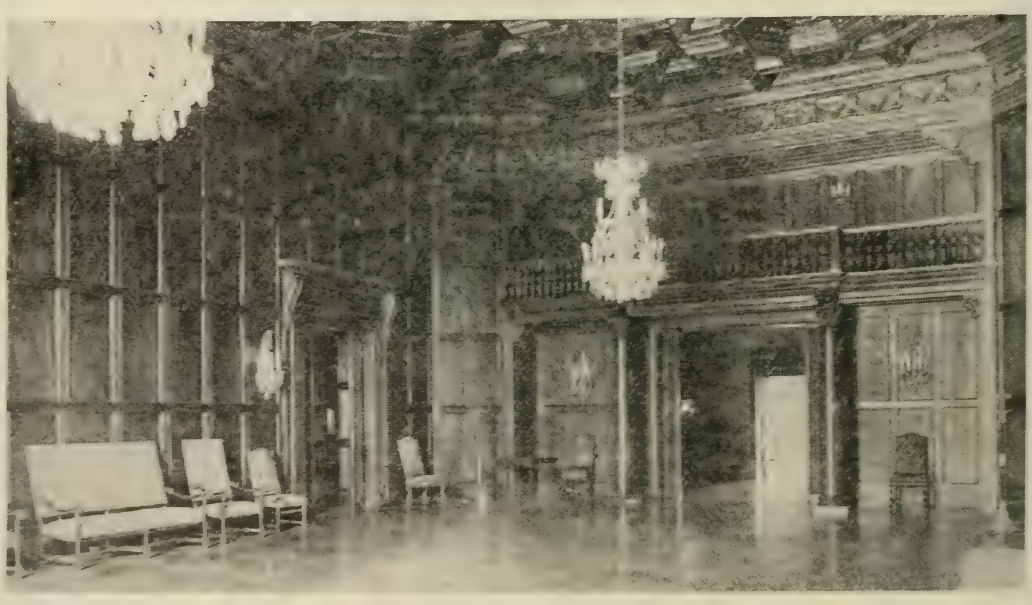
Symphony No. 5 was performed in the United States for the first time on January 2, 1926, by the Philadelphia Orchestra, Mr. Stokowski conductor; Symphony No. 6 by the same orchestra and same leader, at Philadelphia, on November 26, 1926 (performed by the Chicago Symphony Orchestra on March 9, 1928, Mr. Stock conductor; at New York, November 30, 1926, Mr. Bodansky, conductor); Symphony No. 7, Philharmonic Society, February 17, 1927, Mr. Furtwaengler, conductor; Chicago Symphony Orchestra, Mr. Stock, conductor, November 11, 1927.

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1909. Op. 9. Symphonic poem, "Silence" (after Edgar Allan Poe). First performance at Moscow in 1911. Saradiev, conductor.
1911. Op. 11. Symphonietta. First performance at Pavlosk, near Leningrad, in 1917. Malko, conductor.
1912–13. Op. 14. Symphonic poem "Alastor" (after Shelley). First performance at Moscow in 1915. Koussevitzky, conductor.

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Mr. Rudolph Ganz, pianist, composer, conductor, was born at Zurich, Switzerland, on February 24, 1877. When he was ten years old he played the violoncello in public; two years later, he played in public the pianoforte. He began to study music seriously when he was about sixteen: at the Zurich Conservatory with R. Freund (pianoforte) and Joh. Hegar (violoncello); at Lausanne with his uncle, Carl Eschmann-Dumur (pianoforte), and with

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Émile R. Blanchet (composition); later with Blumer at Strasbourg (pianoforte); and in Berlin with Busoni (pianoforte), and Heinrich Urban (composition). In 1901–05 he was the head of the department of pianoforte playing at the Chicago Music College. After 1905 he devoted himself to concert playing, private teaching, and composition, but in 1921 he was appointed conductor of the St. Louis Symphony Orchestra. He resigned this position a few seasons ago.

He was heard for the first time in Boston at a Kneisel concert on January 9, 1906 (Chausson's Pianoforte Quartet); then at a concert of the Boston Symphony Orchestra on March 24 of that year (Liszt's Concerto in E-flat major). On March 26, 1906, he gave his first recital here and introduced pieces by Ravel. On October 19, 1907, he played with the Boston Symphony Orchestra Liszt's Concerto in A major; on October 21, 1911, Liszt's E-flat major concerto; on April 2, 1920, Saint-Saëns's Fifth concerto. He has given recitals here since 1906 and played in chamber concerts—as with the Kneisel Quartet, March 14, 1916 (Ravel's Pianoforte Trio). He has toured as pianist and conductor in European cities.

The list of his compositions includes a Symphony; Konzertstück for pianoforte and orchestra (1902); Symphonic Variations on a theme by Brahms for pianoforte, Op. 21; Two Concert Pieces for pianoforte, Op. 29; over 200 songs.



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Ludwig van Beethoven

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Beethoven, having made some sketches in 1808, wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81*a*, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. It was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title read as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche,* etc.; par L. v. Beethoven Œuv. 73."

*Beethoven wrote to Breitkopf and Härtel on August 21, 1810, a long letter in which he said: "There is nothing smaller than our great folk, but I make an exception in favor of the archdukes."



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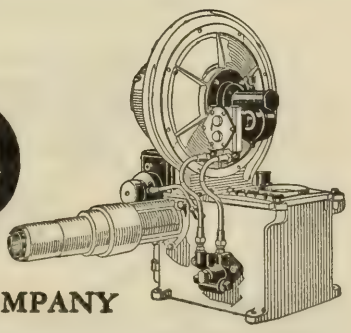
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It is said that the first public performance of which there is any record was at Leipsic on November 28, 1811. It is also stated that this performance was late in 1810. The pianist was Friedrich Schneider.* The *Allgemeine Musik Zeitung* described the concerto as "without doubt one of the most original, imaginative, effective, but most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied remarkably, for "it respected and admired composer, composition and pianist."

The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791–1857) was

*Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786–1853). He was busy as organist, pianist, and conductor at Leipsic from 1807 till 1821, when he settled at Dessau, where he died.

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the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies* a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed"; but Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement. "The trills of Miss Sessi† and Mr. Siboni‡ and Mayseder's Variations on the March

*The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten and Nützlichen."

†There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom, though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Im-

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from 'Aline'* were appropriate to the occasion and the audience." He might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

peratrice (1784–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi. She was of another family, and began her career at Parma in 1805; and on December 26 of that year she appeared at La Scala, Milan. She went to Vienna, afterward to cities of Poland and Russia, and from 1835 to 1837 she sang again in Italy, but without conspicuous success.

‡Giuseppe Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera-house in Prague. He died at Copenhagen in 1839.

*Joseph Mayseder, violinist and composer (1780–1863), was born at Vienna, and he died there. He seldom gave concerts, and he never went on tours; yet, as a virtuoso, he was admired by Paganini. There were several operas founded on the story of Aline, Queen of Golconda. The most famous were by Monsigny (1766), Berton (1803), Boieldieu (1808), Donizetti (1828).



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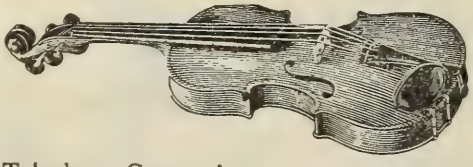


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3. Scene and Aria from "Adelasia ed Aleramo" . . . . . *Mayr*†

(Sung by Ther. Sessi, her first appearance.)

4. Grand New Concerto for Pianoforte, dedicated to Archduke Rudolph by *Louis van Beethoven*, played by *Carl Cserny* (*sic*).
5. Poussin's "Esther Fainting before King Ahasuerus."
6. Aria from "Debora e Sisera" . . . . . *Guglielmi*‡

(Sung by Mr. Siboni.)

7. Variations for Violin on the March from "Aline" . *Maiseder* (*sic*)

(Played by Mayseder.)

*Casimir Anton Cartellieri (1772–1807), composer and chapel-master to Prince Lobkowitz at Liebeshausen.

†"Adelasia ed Aleramo," opera by G. S. Mayr (1763–1845), was produced at La Scala, Milan, December 26, 1806, when Sessi took a part.

‡"Debora e Sisera," oratorio (1794), by Pietro Guglielmi (1727 (?)–1804).

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9. Franz de Troyes's "The Arrest of Haman by Command of Ahasuerus in the Presence of Esther."

The Vienna correspondent of the *Allgemeine Musik Zeitung* wrote that the extravagant length of the concerto diminished the total effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and fluency, and showed that he has it in his power to conquer the greatest difficulties." But the correspondent wished that there had been greater purity in his performance, a finer contour.

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* * *

One of the first performances of this concerto if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.* The concerto has been played at these

*Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performance of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He

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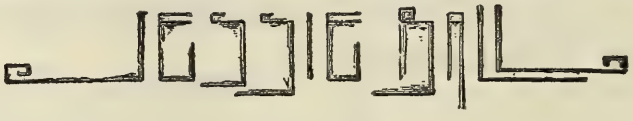
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had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skillful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).

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.*.

Beethoven sketched in 1815 a pianoforte concerto in D, but the sketch was never completed. He also in that year worked on sketches for a symphony in B minor, several fugues, "besides experimenting with the opera 'Bacchus.' "*

On July 2, 1810, Beethoven wrote the publishers Breitkopf and Härtel demanding an honorarium of 250 florins for works that he specified: the first installment sent contained Op. 75, 82, 83; in the second, he wrote, would be a piano concerto in E-flat major.

.*.

*The libretto was by Rudolph Berge. "It seems likely that Beethoven gave some thought to the opera and experimented with some themes. There are interesting notes on a work with a classical subject, the words apparently the beginning of an invocation to Pan, in a sketchbook of 1815. . . . 'Throughout the opera probably dissonances, unresolved or very differently, as over-refined music cannot be thought of in connection with those barbarous times.' "—Thayer-Krehbiel.

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Beethoven apparently never played this concerto in public. "His astonishing playing in the concert of December, 1808—which completed full 30 years since his appearance in Cologne as a prodigy—proved to be, as it happened, the splendid close of his career as a virtuoso. He had surely earned the right to retire and leave that field to his pupils, of whom Baroness Ertmann and Carl Czerny were preeminent as performers of his music. In the more private concerts he had already long given place to the Baroness; and now Czerny began to take it before the public, even to the extent of introducing his last new composition for pianoforte and orchestra" (the 5th concerto).—Thayer-Krehbiel.

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Handel . . . . Concerto Grosso for String Orchestra in B minor, No. 12

Largo—Allegro—Larghetto e piano—Largo—Allegro

Mahler . . . Das Lied von der Erde, Symphony for Tenor and Contralto with Orchestra (after Hans Bethges' "Die Chinesische Flöte")

I. Das Trinklied vom Jammer der Erde (Tenor).
II. Der Einsame im Herbst (Contralto).
III. Von der Jugend (Tenor).

IV. Von der Schönheit (Contralto).
V. Der Trunkene im Frühling (Tenor).
VI. Der Abschied (Contralto).

Tenor — GEORGE MEADER
Contralto — MADAME CHARLES CAHIER

A lecture on this programme will be given by Mr. John P. Marshall on Thursday, December 6, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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FORTY-EIGHTH SEASON, 1928–1929

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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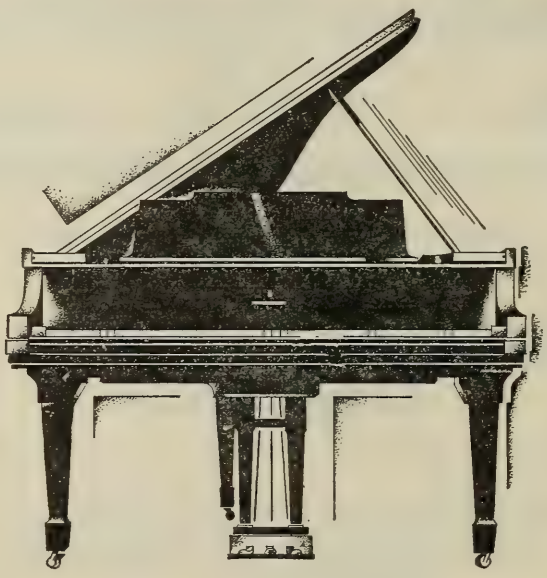
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		Mann, J.	Adam, E.

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Eighth Programme

FRIDAY AFTERNOON, DECEMBER 7, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 8, at 8.15 o'clock

Handel . . . . . Concerto Grosso for String Orchestra in B minor, No. 12

Largo—Allegro—Larghetto e piano—Largo—Allegro

Mahler . . "Das Lied von der Erde," Symphony for Tenor, Contralto and Orchestra ("Song of the Earth")

I. Das Trinklied vom Jammer der Erde. (Tenor)
(The Drinking Song of Earthly Woe.)
Poem of Li-Tai-Po (702-763)

II. Der Einsame im Herbst. (Contralto)
(Autumn Solitude.)
Poem of Tschang-Tsi (800)

III. Von der Jugend. (Tenor)
(Of Youth.)
Poem of Li-Tai-Po (702-763)

IV. Von der Schönheit. (Contralto)
(Of Beauty.)
Poem of Li-Tai-Po (702-763)

V. Der Trunkene im Frühling. (Tenor)
(The Drunkard in Spring-time.)
Poem of Li-Tai-Po (702-763)

VI. (a) In Erwartung des Freundes. (Contralto)
(Awaiting a Friend.)
Poem of Mong-Kao-Jen (Eighth Century)

(b) Der Abschied des Freundes. (Contralto)
(The Farewell of a Friend.)
Poem of Wang-Wei (Eighth Century)

Translation of Chinese Poems by Hans Bethge
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Tenor—GEORGE MEADER
Contralto—MADAME CHARLES CAHIER

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(Born at Halle on February 23, 1685; died at London, April 14, 1759)

The first performance of this concerto in Boston was at a concert of the Boston Symphony Orchestra on February 28, 1885, when Messrs. Listemann, Loeffler and Giese, played the solo instruments.

The last performance at these concerts was on April 8, 1905, Mr. Gericke, conductor.

The movements are as follows: Largo, B minor, 4-4; Allegro, B minor, 4-4; Larghetto e piano, E major, 3-4 (violino I, II, III, viola, tutti bassi), an air with a variation; a transitional Largo, 4-4; Allegro, B minor, 4-4. The instruments are thus indicated at the beginning of the work: Violino I, concertino, violino II; violino I, ripieno, violino II; viola, violoncello, bassi.

Custom decreed during the earlier years that the *concertino,* or group of solo instruments in a *concerto grosso,* should be of two violins and a violoncello.*

In the *concerto grosso* an orchestra dialogued with a principal instrument. The name *violino di grosso* or *di ripieno* was given to the

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful as a rule to the stringed instruments.

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instruments of the orchestra to distinguish one of them from the principal violin, or the *violino di concertino.*

* * *

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few

*This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room. After Handel's death his valet rented the house and used Handel's name to attract lodgers. Sydney Smith lived in this house in 1835. The Street is now "Brook Street, Grosvenor Square."

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days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738, —also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form *concerto grosso,* which consists essentially of a dialogue between a group of soloists, the *con-*

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certino (trio of two solo violins and solo bass with cembalo) and the chorus of instruments, *concerto grosso,* believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appeared in a treatise by Scipio Bargaglia (Venice, 1587) ; that Giuseppe Torelli, who died in 1708, was the first to suggest a larger number of instruments in a concerto, and to give the name *concerto grosso* to this species of composition. But Michelletti, seventeen years before, had published his "Sinfonie et concerti a quatro," and in 1698 his "Concerti musicali," while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. It was Torelli who, determining the form of the grand solo for violin, opened the way to Archangelo Corelli, the father of modern violinists, composers, or virtuosos.

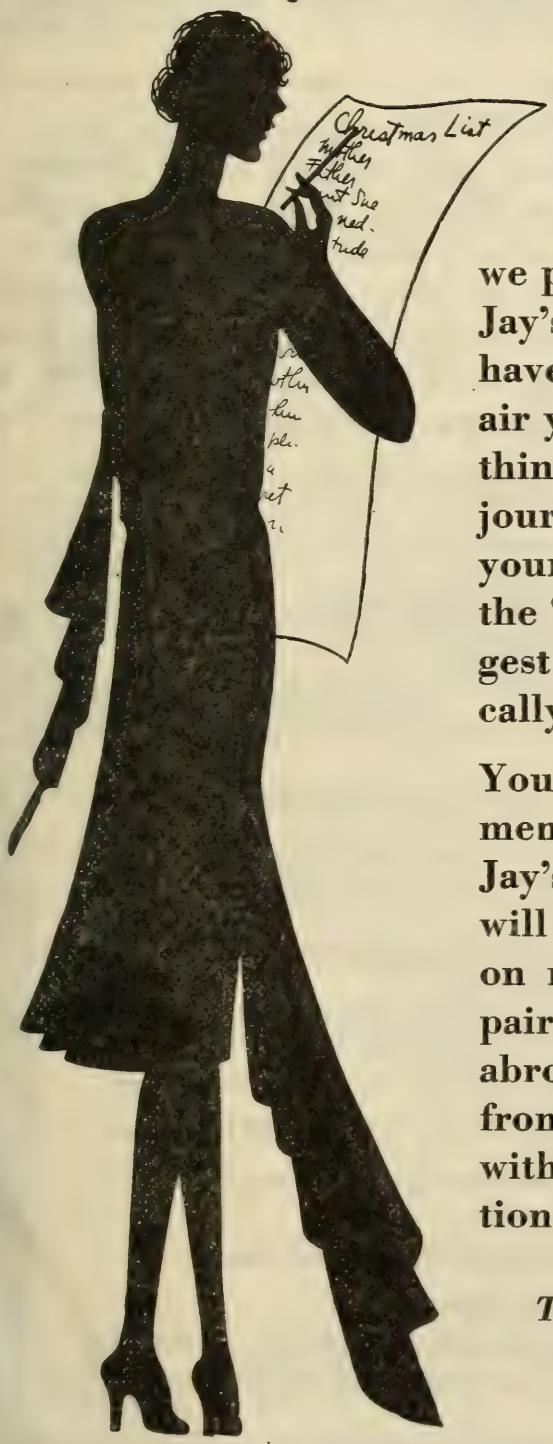
* * *

Romain Rolland insisted that the instrumental music of Handel has the nature of a constant improvisation, music to be served piping hot to an audience, and should preserve this character in perform-

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"Das Lied von der Erde" ("Song of the Earth"), Symphony for Tenor, Contralto, and Orchestra . . . . Gustav Mahler

(Born at Kalischt in Bohemia on July 7,* 1860; died at Vienna on May 18, 1911)

Mahler left behind him a work "Lied von der Erde" composed at Toblach in 1908, and a Ninth Symphony. The former, a symphony in six parts, for tenor and contralto solos and orchestra, was produced at Munich on November 10, 1911: Mme. Cahier, contralto; William Miller, tenor; Bruno Walter, conductor. There was a second performance at Munich on November 20, 1911. The first performance in the United States was at Philadelphia by the Phila-

*Mahler's parents, as he himself said, believed July 1 the correct date, but the papers relating to his birthday were lost.



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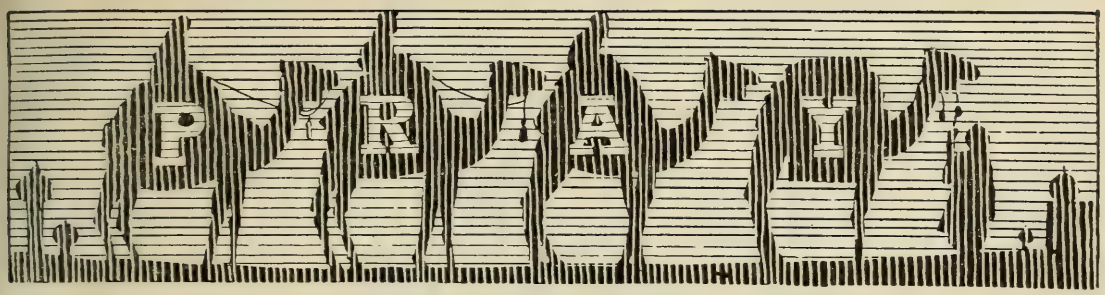
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delphia Orchestra, Mr. Stokowski, conductor, Tilly Koenen, contralto, Johannes Sembach, tenor, on December 15, 1916.

The third orchestral section, "Von der Jugend," was performed in Boston by the Pierian Sodality, Mr. Slonimsky, conductor, on May 1, 1928.

The text was taken from a collection of Chinese lyrics "Die Chinenische Flöte" ("The Chinese Flute") selected and translated into German by Hans Zethge. "Those chosen by the composer were altered and epitomized by him so that they should express one predominating idea—withdrawal from the world. The metaphysical development of this genius ends in pessimism, and at last finds in renouncing the world adequate expression of his view of life and his feeling for life. The new work shows the profile of one regenerated after he had sought nothing more from life. The last movement of the composition may be interpreted as Mahler's own epilogue" in his artistic career. Alone he stands in the fading world; and, while once more quickly passing Nature, the old voice of earthly life is heard. He awaits death, exclaiming:

"Thou my friend, to me in this world
Fortune was not kind. Whither do I go?
I go and wander in the mountains;
I seek peace, peace for my lonely heart!



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Everywhere—and for ever—
The far-off light is blue—
For ever—for ever—for ever."*

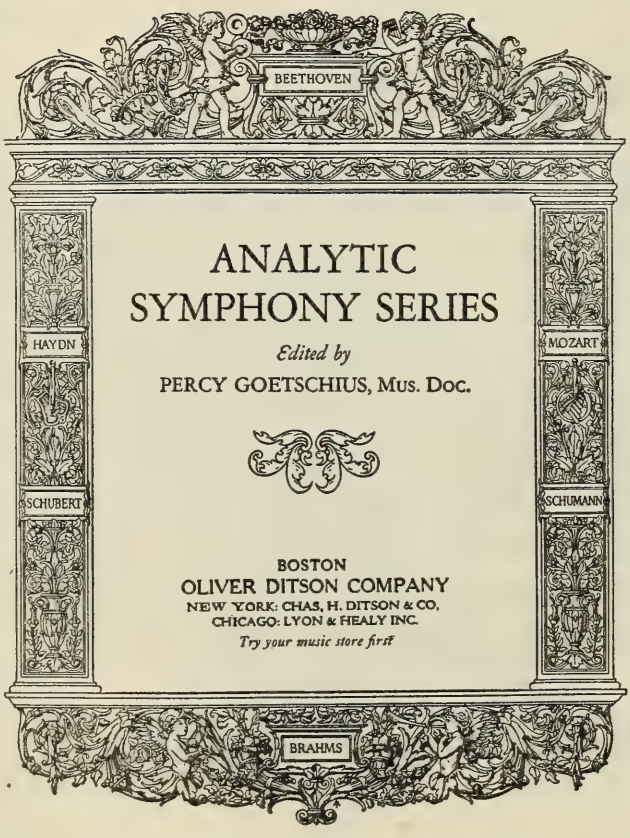
The solo voices alternate: the tenor begins. The first movement, Allegro pesante, is scored for an orchestra that comprises piccolo, three flutes, three oboes, four clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass drum, cymbals, triangle, bells, Glockenspiel, two harps, and the usual strings. The opening and chief melody is given to the horns. There are restful episodes.

The second begins somewhat "dragging-wearily," with oboe and first violin. The harp enters on the words "sun of love" in "Autumn Solitude."

The third movement, of Oriental color, calls for two piccolos, flutes, oboes, clarinets, bassoons, horns, one trumpet, percussion instruments, etc., and strings.

Fourth movement, Comodo, dolcissimo, with an increasingly

* From the Munich correspondent of *Musical America,* in a letter published on December 9, 1911.



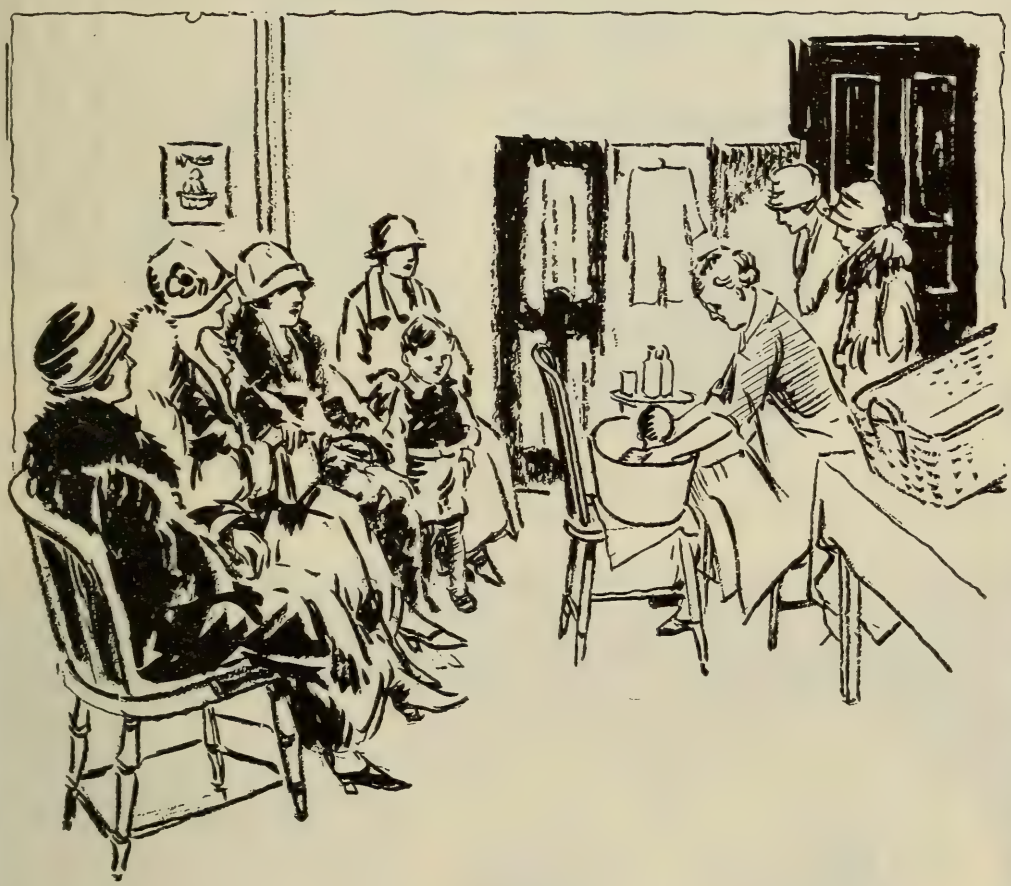
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No. 8

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In addition to bedside nursing, weekly Mothers Classes are held throughout Boston to teach expectant mothers in the care of themselves and their babies.

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Baby Hygiene Association

Malcolm Donald, *President*
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faster pace. Percussion instruments are fully represented, and the score calls for a mandolin.

Movement No. 5, Allegro, "saucily," but not too fast.

The last movement begins heavily: strokes of the tam-tam on the low C of the double-basses; horns, harps, low strings, with a recurring figure for oboe.

The verses of the old Chinese poets:

1. Das Trinklied vom Jammer der Erde. (Tenor.)
   (The Drinking Song of Earthly Woe.)
   Poem of Li-Tai-Po (702–763).
2. Der Einsame im Herbst. (Contralto.)
   (Autumn Solitude.)
   Poem of Tschang-Tsi (800).
3. Von der Jugend. (Tenor.)
   (Of Youth.)
   Poem of Li-Tai-Po (702–763).
4. Von der Schönheit. (Contralto.)
   (Of Beauty.)
   Poem of Li-Tai-Po (702–763).
5. Der Trunkene im Frühling. (Tenor.)
   (The Drunkard in Spring-time.)
   Poem of Li-Tai-Po (702–763).
6. (*a*) In Erwartung des Freundes. (Contralto.)
   (Awaiting a Friend.)
   Poem of Mong-Kao-Jen (Eighth Century).
   (*b*) Der Abschied des Freundes. (Contralto.)
   (The Farewell of a Friend.)
   Poem of Wang-Wei (Eighth Century).





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COLUMBIA

DAS TRINKLIED VOM JAMMER DER ERDE

Schon winkt der Wein im gold'nen Pokale,
Doch trinkt noch nicht, erst sing' ich euch ein Lied!
Das Lied vom Kummer soll auflachend in die Seele euch klingen.

Wenn der Kummer naht,
Liegen wüst die Gärten der Seele.
Welkt hin und stirbt die Freude, der Gesang.
Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses! Dein Keller birgt die Fülle des goldenen Weins!
Hier diese Laute nenn' ich mein!
Die Laute schlagen und die Gläser leeren,
Das sind die Dinge, die zusammen passen.
Ein voller Becher Weins zur rechten Zeit
Ist mehr wert als alle Reiche dieser Erde!
Dunkel ist das Leben, ist der Tod!

THE DRINKING SONG OF EARTHLY WOE*

Now gleams the wine within the golden goblet.
Yet do not drink ere first I sing my song;
The song of grief shall merrily ring into your soul.

When dire woe draws nigh,
Waste lie the gardens of the soul,
Withers and dies hilarity and song.
A thing of gloom is human life—is death.

Lord of this house! Thy cellar hides a wealth of golden wine!
Give here the lute; I'll claim it as mine own.
To strike the lute, to drain the shining beakers,
These are the things that do belong together.
A foaming glass of wine at the right season
Is better than all the kingdoms of this world!
A thing of gloom is human life—is death!

*The English translation of all these poems was made by Philip H. Goepp for the Philadelphia Orchestra's Programme Book of December 15–16, 1916.

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Das Firmament blaut ewig, und die Erde
Wird lange fest steh'n und aufblüh'n im Lenz.
Du, aber, Mensch, wie lang lebst denn du?
Nicht hundert Jahre-darfst du dich ergötzen
An all dem morschen Tande dieser Erde!

Seht dort hinab! Im Mondschein auf den Gräbern
Hockt eine wild gespenstische Gestalt.
Ein Aff' ist's! Hört ihr, wie sein Heulen
Hinausgellt in den süssen Duft des Lebens!
Jetzt nehmt den Wein! Jetzt ist es Zeit Genossen!
Leert eure gold'nen Becher zu Grund!
Dunkel ist das Leben, ist der Tod!

The skies will ever shine; the earth for ages
Will hold its course and bloom anew in spring.
But thou, O man, how long wilt thou abide?
Less than a hundred years is thy brief tenure
Of all the tawdry tinsel of this earth.

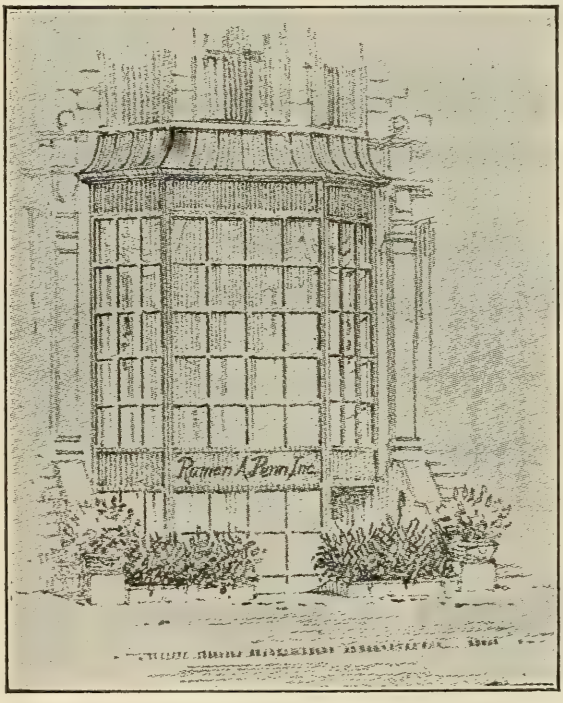
See in the moonlight on the graves below!
A savage ghostly figure there is sitting.
An ape it is! Hear how his horrid howls
Ring out into the dulcet breath of life.
Now take the wine! Now is the time, my comrades.
Empty your golden goblets to the dregs!
A thing of gloom is human life—is death.

DER EINSAME IM HERBST

Herbstnebel wallen bläulich überm See;
Vom Reif bezogen stehen alle Gräser;

AUTUMN SOLITUDE

Autumnal mists roll darkly o'er the lake;
The blades of grass stand covered with the frost;

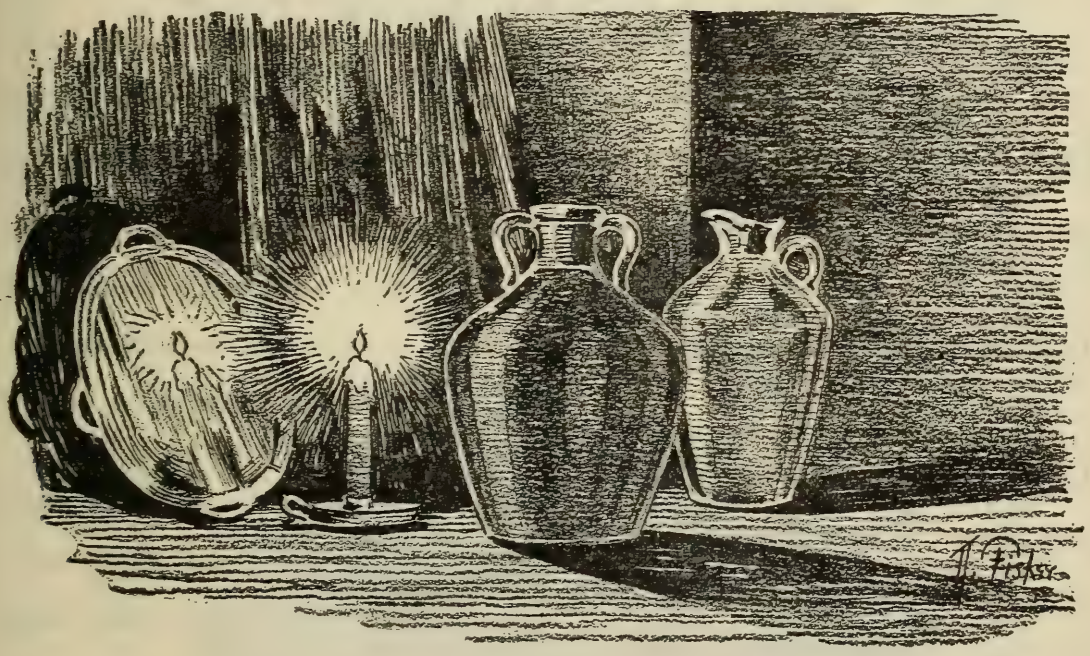


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[*No.* 4 *of a series*]

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Man meint, ein Künstler habe Staub von Jade
über die feinen Blüten ausgestreut.

Der süsse Duft der Blumen ist verflogen;
Ein kalter Wind beugt ihre Stengel nieder.
Bald werden die Verwelkten, gold-'nen Blätter
Der Lotusblüten auf dem Wasser zieh'n.

Mein Herz ist müde. Meine kleine Lampe
Erlosch mit Knistern, es gemahnt mich an den Schlaf.
Ich komm' zu dir, traute Ruhestätte!
Ja, gib mir Ruh, ich hab' Erquickung Not!

Ich weine viel in meinen Einsamkeiten.
Der Herbst in meinem Herzen währt zu lange.
Sonne der Liebe, willst du nie mehr scheinen,
Um meine bittern Tränen mild aufzutrocknen?

It seems as though a painter had besprinkled
The dainty blossoms with the dust of jade.

The fragrance of the flowers has departed;
A freezing wind low bends their tender stems.
Ere long the withered golden lotus leaves
Will fall away and fall about the lake.

My heart is weary; and the little lamp,
Sputt'ring, is quenched, a monitor of sleep.
I come to thee, my faithful resting-place.
Yea, give me rest: sore need have I of thee.

I weep much in my solitude.
The autumn in my heart doth wear too long.
Thou sun of love, wilt never shine again
And sweetly dry my bitter tears away?

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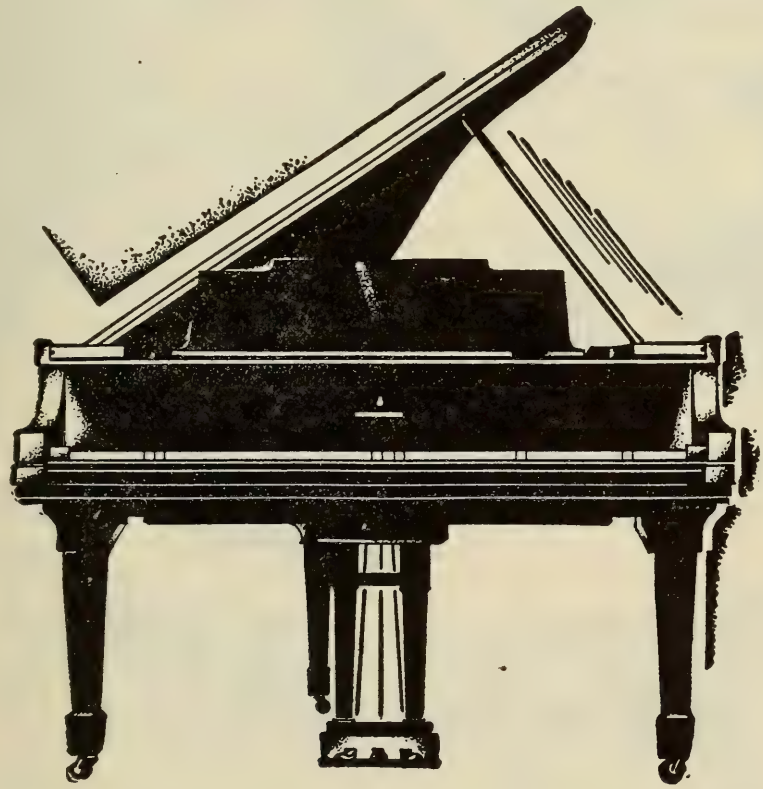
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VON DER JUGEND	OF YOUTH
Mitten in dem kleinen Teiche Steht ein Pavillon aus grünem Und aus weissem Porzellan.	In the middle of the lake Stands a gay pavilion Built of porcelain green and white.
Wie der Rücken eines Tigers Wölbt die Brücke sich aus Jade Zu dem Pavillon hinüber.	Like a tiger's arched back Is the vaulting bridge of jade, That leads to the pavilion.
In dem Häuschen sitzen Freunde, Schön gekleidet, trinken, plaudern, Manche schreiben Verse nieder.	Friends within the house are sitting, Finely dressed, conversing, drinking, Some are writing verses.
Ihre seidnen Ärmel gleiten Rückwärts, ihre seidnen Mützen Hocken lustig tief im Nacken.	Silken sleeves are slipping backwards; Silken caps are gaily perching Down upon their necks.
Auf des kleinen Teiches stiller Wasserfläche zeigt sich alles Wunderlich im Spiegelbilde.	On the quiet shining mirror Of the lake's smooth waving waters All is wonderfully painted.
Alles auf dem Kopfe stehend In dem Pavillon aus grünem Und aus weissem Porzellan;	Upside down each person standing In the little gay pavilion Built of porcelain green and white;
Wie ein Halbmond steht die Brücke, Umgekehrt der Bogen. Freunde, Schön gekleidet, trinken, plaudern.	And the bridge a crescent moon, Upside down the vaulted arch; Friends in the fine apparel, drinking, chatting.

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VON DER SCHÖNHEIT

Junge Mädchen pflücken Blumen,
Pflücken Lotosblumen an dem Uferrande.
Zwischen Büschen und Blättern sitzen sie,
Sammeln Blüten in den Schoss und rufen
Sich einander Neckereien zu.
Gold'ne Sonne webt um die Gestalten,
Spiegelt sich im blanken Wasser wider,
Sonne spiegelt ihre schlanken Glieder,
Ihre süssen Augen wider,
Und der Zephir hebt mit Schmeichelkosen das Gewebe
Ihrer Ärmel auf, führt den Zauber
Ihrer Wohlgerüche durch die Luft.
O sieh, was tummeln sich für schöne Knaben
Dort an dem Uferrand auf mut'gen Rossen?
Weit hin glänzend wie die Sonnenstrahlen;
Schon zwischen dem Geäst der grünen Weiden
Trabt das jungfrische Volk einher!
Das Ross des einen wiehert fröhlich auf
Und scheut und saust dahin,

OF BEAUTY

Fair young girls are gath'ring flowers,
Gath'ring lotus flowers
On the river's border.
All among the leaves and bushes,
Heaping blossoms in their laps,
'Mid a shower of teasing cries.
Golden sunlight poured about the figures
Paints their image in the water's mirror,
Traces all the graceful motion,
All the sweetly flashing glances;
And the boldly flirting zephyr
Pulls and shakes their gauzy sleeves,
Spreads the magic of their presence through the air.
See the handsome youths on yonder border
Boldly prancing on their gallant charges!
Far and wide like glitt'ring sun-rays shining,
Between the branches of the verdant willows,
The gay young troop is galloping along!
A sudden joyous neighing starts the air:
One of the chargers shies and flies away.

A Suggestion—
Drink
White Rock
The leading mineral water
SERVED IN CAFETERIA AND AT TABLES



[*No. 8 of a series*]

BRAHMS, one of the few great musicians with money, thought he ought to make some arrangement for disposing of his property. He frequently consulted a friend as to the right way of preparing a Will. But when the friend pressed the matter, which, as he said, "could be settled in an hour," Brahms became indifferent, saying that "there would always be an opportunity for doing it."

Finally, the composer did draw a bulky Will, but he never executed the document in the form required by law. Brahms had no near relations alive, but there were hundreds of detailed bequests, many having to do with his valuable musical works. He left £20,000 in investments and also made provision for several deserving musical societies.

But in the absence of any legally valid document, all the designated bequests became void. After his death twenty hitherto unknown "cousins," of various degrees of kinship, came forward as claimants to the property. Litigation ensued and was protracted through several years. Three of his most famous works had to wait five years before being published.

If you leave no Will . . . your heirs may have to share the estate which rightfully belongs to them with a distant relative of whose existence you are not aware. Even if you have drawn a Will — do you remember exactly what it contains? Have today's conditions made it obsolete? Why not review your Will? You will find our booklet, *"Wills and Trusts,"* of valuable assistance.

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über Blumen. Gräser, wanken hin die Hufe,
Sie zerstampfen jäh im Sturm die hingesunk'nen Blüten
Hei! Wie flattern im Taumel seine Mähnen,
Dampfen heiss die Nüstern!
Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.
Und die schönste von den Jungfrau'n sendet
Lange Blicke ihm der Sehnsucht nach.
Ihre stolze Haltung ist nur Verstellung.
In dem Funkeln ihrer grossen Augen.
In dem Dunkel ihres heissen Blicks
Schwingt klagend noch die Erregung ihres Herzens nach.

O'er flowers and grasses his headlong hoofs are poised,
The shrinking buds are crushed in mad career.
Heigh! how his mane goes fluttering in the wind.
See the hot vapor from his nostrils rise!
A golden sunlight poured about the figures
Reflects their image in the water's mirror.
And the fairest of the group of maidens
Sends after him a glance of deepest longing.
Her haughty bearing is a mere pretence.
In the sparkle of her flashes,
In the depth of her warm glances
Beats the rhythm of her pining heart.

W. V. SLOCUM

Furrier . · . *Designer*

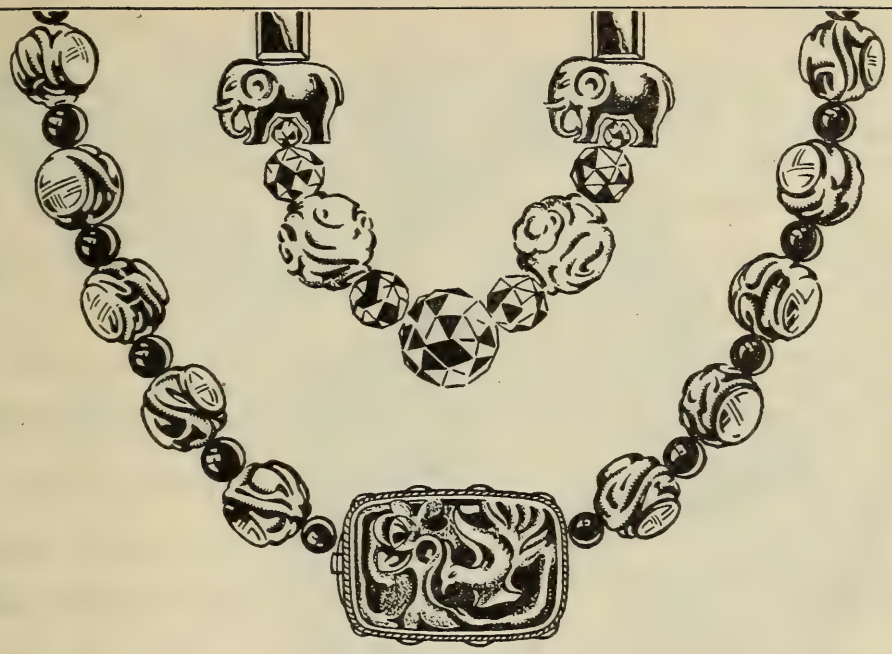
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DER TRUNKENE IM FRÜHLING

Wenn nur ein Traum das Leben ist,
Warum denn Müh' und Plag'?
Ich trinke, bis ich nicht mehr kann,
Den ganzen, lieben Tag!

Und wenn ich nicht mehr trinken kann,
Weil Kehl' und Seele voll,
So tauml' ich bis zu meiner Tür
Und schlafe wundervoll!

Was hör' ich beim Erwachen? Horch!
Ein Vogel singt im Baum.
Ich frag' ihn, ob schon Frühling sei,
Mir ist als wie im Traum.

Der Vogel zwitschert: Ja!
Der Lenz ist da, sei kommen über Nacht!
Aus tiefstem Schauen lauscht' ich auf,
Der Vogel singt und lacht!

Ich fülle mir den Becher neu
Und leer' ihn bis zum Grund
Und singe, bis der Mond erglänzt
Am schwarzen Firmament!

Und wenn ich nicht mehr singen kann,
So schlaf' ich wieder ein.
Was geht mich denn der Frühling an?
Lasst mich betrunken sein!

THE DRUNKARD IN THE SPRINGTIME

If life is but a passing dream,
Why all this toil, I pray?
I'll rather drink unceasingly
The whole sheer livelong day.

And when no longer I can drink—
Full to the throat am I—
I'll tumble to my bedroom door
And sleep in ecstasy.

What do I hear on waking? Hark!
A bird sings in the tree.
I ask him: has the spring arrived?
A trance comes over me.

The bird in answer chirps, "Yes! Yes!
The spring has come, come over night."
Rous'd from my dreamful depths I hear
The songster gaily laugh outright.

I fill afresh my goblet
And drain it to the end,
And sing until the moon is high
On the dark firmament.

And when no longer I can sing
I sleep contentedly;
For what care I for tales of spring?
Oh! let me drunken be!

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Perhaps it is a girl in college whose family is bending all their financial efforts to keep her there. Perhaps it is a business girl living on her salary. Perhaps it is a wife whose husband is just getting a good start in business.

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Baldwin

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DER ABSCHIED	THE FAREWELL
Die Sonne scheidet hinter dem Gebirge.	The sun is sinking low behind the mountains,
In alle Thäler steigt der Abend nieder	In all the vales the evening is descending
Mit seinen Schatten, die voll Kühlung sind.	With a great host of silent, cooling shades.
O sieh! Wie eine Silberbarke schwebt	See like a bark of silver how the moon
Der Mond am blauem Himmelssee herauf.	Is sailing up the azure sea of heaven.
Ich spüre eines feinen Windes Weh'n	I feel a gentle zephyr's faintest breath
Hinter den dunklen Fichten!	Behind the dark-lined cedars.
Der Bach singt voller Wohllaut durch das Dunkel.	The brook sings joyous through the gloom.
Die Blumen blassen im Dämmerschein.	The flow'rs pale in the twilight.
Die Erde atmet voll von Ruh' und Schlaf.	The earth breathes a sigh of rest and sleep.
Alle Sehnsucht will nun träumen,	It is a dreaming time for all desire.
Die müden Menschen geh'n heimwärts,	The tired people wander to their homes
Um im Schlaf vergess'nes Glück	To find in sleep forgotten bliss and
Und Jugend neu zu lernen!	youth.
Die Vögel hocken still in ihren Zweigen.	The birds are sitting still upon the branches.
Die Welt schläft ein!	The whole world falls asleep.
Es wehet kühl im Schatten meiner Fichten.	Cool blows the wind behind the darkening cedars.
Ich stehe hier und harre meines Freundes;	I stand and wait the coming of my friend,

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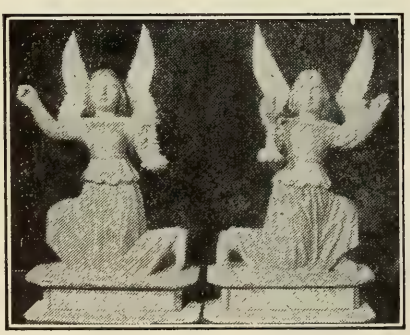
Vose & Sons Piano Co.
160 Boylston Street
Boston, Mass.

Ich harre sein zum letzten Lebewohl.
Ich sehne mich, O Freund, an deiner Seite
Die Schönheit dieses Abends zu geniessen.
Wo bleibst du? Du lässt mich lang allein!
Ich wandle auf und nieder mit meiner Laute
Auf Wegen, die von weichem Grase schwellen.
O Schönheit! O ewigen Liebens—Lebens—trunk'ne Welt!
Er stieg vom Pferd und reichte ihm den Trunk
Des Abschieds dar. Er fragte ihn, wohin
Er führe und auch warum es müsste sein.
Er sprach, seine Stimme war umflort. Du, mein Freund,
Mir war auf dieser Welt das Glück nicht hold!
Wohin ich geh'? Ich geh', ich wand're in die Berge.
Ich suche Ruhe für mein einsam Herz.
Ich wandle nach der Heimat, meiner Stätte.

Await his coming for the last farewell.
I yearn, O friend, in thy dear company
The beauty of this evening to enjoy.
Where dost thou linger, and leave me here alone?
I wander with my lute hither and thither
On paths of soft luxuriant waving grass.
O Beauty! Fullness of eternal love and life!
The friend, dismounted, offered him the farewell potion;
Asked whither he was leading him, and why it had to be.
As answering he spoke, his voice was veiled.
O friend, fate in this world was never kind to me.
Where do I go? I wander to the mountains.
Rest am I seeking for my lonely heart.
I'm going to my home, my own abode;
Shall never roam again in foreign regions.

Courtright House

ANTIQUES *for* GIFTS

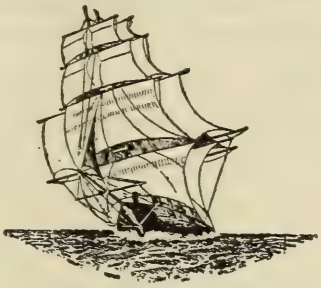


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In this bank we consider the personal relation between officers and depositors of highest importance. We want you to meet the officers at this branch—Mr. Clarence E. Burleigh, Manager, and Mr. Frank O. Robson, Assistant Manager. Come in today . . . they will welcome a talk with you.

ATLANTIC
NATIONAL BANK
OF BOSTON

THE OLDEST COMMERCIAL BANK IN BOSTON

Ich werde niemals in die Ferne schweifen.
Still ist mein Herz und harret seiner Stunde!
Die liebe Erde allüberall blüht auf im Lenz und grünt
Aufs neu! Allüberall und ewig blauen licht die Fernen!
Ewig . . . ewig. . . .

Still is my heart and waits its final hour.
The lovely earth blooms everywhere
Afresh with spring-time's verdure.
Eternally and all about
The distant skies are shining blue,
Eternally.

Mahler the Man

Mahler's parents were of the tradesman class, in very moderate circumstances, but ambitious in their longing for education. They moved to Iglau soon after the birth of Gustav. He was a shy, quiet child, sensitive to the hymns and songs of the Moravians and to military music. When he was four years old, he played on an accordion whatever he heard, especially marches of the brass band. Two years later he spent hours with an old pianoforte. When he was eight, he gave lessons at five kreutzers a lesson to a seven-year-old. Music and reading were his passions. He studied at the Iglau Gymnasium, and for a short time at Prague, but his taste for music was so pronounced that in 1875 his father took him to Julius

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Epstein* at Vienna and begged him to say whether the boy's talent warranted the necessary cost of development. Epstein heard Gustav play, talked with him, and declared him to be "a born genius."

Mahler was fifteen years old when, in the fall of 1875, he entered the Vienna Conservatory. Like Hugo Wolf, he was once described by the authorities as "rebellious," but, unlike Wolf, he was not expelled. He studied pianoforte playing with Epstein; harmony with Robert Fuchs; composition with Franz Krenn. (Krenn [1816–1897], organist, Kapellmeister at the Michaels Church, composed fifteen Masses and other church music, two oratorios, a symphony, and lesser works, and he wrote treatises. He has been described as an excellent musician, taciturn, dry, and it was said of him that he had never been young.) At the end of the first year Mahler took a prize for pianoforte playing, and one for the first movement of a pianoforte quintet. In the second year the director, Joseph Hellmesberger, excused him from counterpoint because his compositions showed his knowledge. Mahler in after years regretted that he had been excused. He took other prizes. On July 11, 1878, at the "Schluss production," a Scherzo from his pianoforte quintet was played, with him as the pianist.

*Famous pianist and teacher at the Vienna Conservatory (1832–1918).

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It is often stated that Mahler was a pupil of Anton Bruckner, but Mahler never studied with him at the Conservatory or in private. They were warm friends and Bruckner would often play passages from his symphonies to him. Guido Adler, noting the influence of Bruckner, described him as the "adopted father-instructor" of the young man, who afterwards gave practical expression of his admiration by conducting Bruckner's symphonies. His arrangement for

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the pianoforte (four hands) of Bruckner's Symphony No. 3, was published probably in 1878. While Mahler was at the Conservatory, he studied at the Gymnasium and entered his name at the Vienna University as a student of philosophy and history. Philosophy was a favorite study with him; he was well versed in the writings of Kant, Schopenhauer, and Fechner. Goethe and Schiller were familiar to him; he delighted in historical, biological, and psychological investigations. His favorite authors were E. T. A. Hoffmann and Jean Paul Richter. Dostoievsky impressed him greatly in later years.

Mahler's fellow-students wondered at his pianoforte playing. From all accounts he might have been a great virtuoso. He composed busily: a violin sonata was praised; he wrote a "Northern" Symphony; he worked on an opera, "Die Argonauten." These and other works were discarded. His "Klagende Lied" was conceived at first as an opera. There is also mention of an opera, "Ernst von Schwaben."

While he was at the Conservatory, he added to his small income by giving pianoforte lessons. After he left the Conservatory, he was engaged in the summer of 1880 at Hall, in Upper Austria, to conduct operettas and music for plays of all sorts in a summer theatre, for the sum of 30 guldens, and for each performance 50 kreutzers extra.

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In the fall he went back to Vienna, where he taught and composed. In 1881–82 he conducted at a little theatre in Leibach. He again returned to Vienna and worked on an opera, "Rübezahl," which he never completed. He conducted at the Olmütz opera-house in 1882–83, and was chorus-master of an Italian season in Vienna. He went to Bayreuth to hear "Parsifal." In 1883 he went to Cassel, where he remained for two years as second conductor with the title of Königlicher Musikdirektor. There he composed his "Lieder eines fahrenden Gesellen," began his Symphony No. 1, and wrote music for *tableaux vivants* illustrative of Scheffel's "Trompeter." This music was liked and was performed in other German cities. Having conducted at a music-festival at Cassel, he left that city for Prague, where he was second conductor at the German opera-house. Anton Seidl was the first conductor. Rehearsals were entrusted to Mahler, who prepared "Rheingold" and "Die Walküre," but his ability was first recognized publicly by his conducting "Don Giovanni." Later he conducted Wagner's music-dramas. At a symphony concert led by him, three of his songs were sung by Fräulein Frank, the first public performance of any of his works.

Dr. Muck conducted at this theatre in Prague (1886–1892). Paul Stefan states that Dr. Muck conducted Beethoven's Ninth Symphony at a Sunday concert in the opera-house; Mahler the Communion

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scene from "Parsifal." The Deutsche Schulpfennig Verein arranged for a repetition of this concert on February 21, 1886. As Dr. Muck was obliged to be absent, Mahler conducted the symphony and the excerpt from "Parsifal" with "true *terribiltà* and without the score." He received an address of thanks for this and for his work in behalf of Mozart, Beethoven, and Wagner. Later he worked earnestly in Smetana's cause.

From the summer of 1886 till the summer of 1888 Mahler was second conductor at the Leipsic opera house. Arthur Nikisch was the first, but he had many engagements abroad; he was sick for six months, so Mahler conducted many performances. The relationship was friendly; Mahler was appreciated by the musicians; he left Leipsic because he wished to be the chief conductor. At Leipsic he knew the grandson of Weber, who asked him to complete and revise his grandfather's opera "Die drei Pintos." Mahler did this. The opera was prouced at Leipsic on January 20, 1888, with great success.*

Mahler was chief conductor at the Budapest opera-house from 1888 to 1891. The opera-house was in a sorry state; he made it

*An Entr'acte Intermezzo from "The Three Pintos" was performed at a concert of the Boston Symphony Orchestra in Boston on March 6, 1925, Mr. Koussevitzky conductor. This Intermezzo was undoubtedly written by Mahler.



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famous throughout Europe, but he could not agree with Count Géza Zichy, one-armed pianist, composer, and poet, who became the Intendant early in 1891. Mahler resigned his position and was called by Pollini to Hamburg, where he ruled for six years and conducted as a "guest" in other cities. He also conducted subscription concerts in Hamburg. In the summer of 1892, with a company made up chiefly of Hamburg's singers and orchestral players, he visited London and gave performances of "Tristan and Isolde," the "Ring" and "Fidelio."

In 1897 he was invited to take the place of Wilhelm Jahns as first conductor of the Vienna Opera House. Soon afterwards he was appointed general director. He ruled with an iron hand; began a reformation of the repertoire; insisted on new *mise-en-scène* of operas by Mozart, Gluck, Wagner. "This was the greatest period of the Vienna Opera House," according to Dr. Egon Wellesz of that city. Mahler also conducted the concerts of the Philharmonic Society in Vienna (1898–99 till 1901). From 1898 to 1900 he conducted the Gesellschaft concerts.



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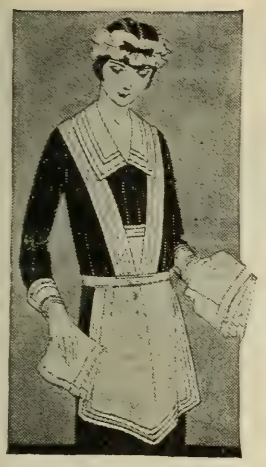
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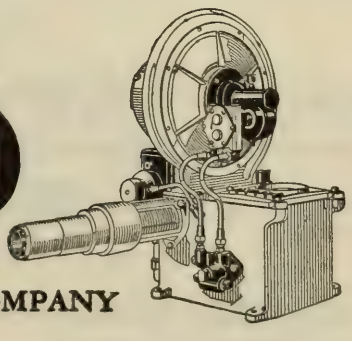
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His last year in New York was not a happy one. He was literally sick at heart, worried by trifling matters of detail, and his natural nervousness became a torment to him. Before he sailed for Europe, Theodore Spiering, the concert master of the Philharmonic Society, was obliged to conduct in his stead. It was well known that Mahler

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was worried by well-meaning officers of the Society and by critics who protested, not always without reason, against liberties taken by him in rewriting scores of masters.

* * *

Mahler visited Boston as conductor of the Metropolitan Opera House and conductor of the Philhormonic Society: at the Boston Theatre on April 8, 1908, "Die Walküre" (Mmes. Morena, Leffler-Burkhardt, Kirkby-Lunn; Messrs. Burrian, Blass, Van Rooy); April 9, 1908, "Don Giovanni" (Mmes. Eames, Fornia, Farrar; Messrs. Scotti, Bonci, Blass, Mühlmann, Barocchi); April 11, 1908 (Mmes. Fremstad and Homer; Messrs. Burgstaller, Van Rooy, Mühlmann, Blass, Reiss, Bayer).

He conducted in Symphony Hall on February 26, 1910, a concert of the Philharmonic Society, which then visited Boston for the first time: Berlioz, "Fantastic" Symphony; Bach, Suite (an arrangement by Mahler of movements from the second and third Suites, with the use of a "pianoforte-harpsichord"); Beethoven, Overture, "Leonore," No. 3; Strauss, "Till Eulenspiegel's Merry Pranks."

* * *

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1914. February 28, Symphony No. 5. Dr. Muck, conductor.

1915. February 6, "Lieder eines fahrenden Gesellen," for singer (Paul Draper) and orchestra. Dr. Muck, conductor.

1917. April 6, Songs with orchestra: "Ich atmet' einen Lindenduft," and "Rheinlegendchen" (Julia Culp,* singer).

The Boston Symphony Orchestra, Dr. Muck, conductor, performed at an extra and choral concert on January 22, 1918, Mahler's Symphony, No. 2,

*Mme. Culp had sung these songs with pianoforte at her recital on December 4, 1915.



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*
* *

Mahler the Composer

Symphonies:

No. 1. D major. Begun in December, 1883; completed at Budapest in 1888; produced at Budapest, Mahler, conductor, on November 20, 1889; published in 1898. The Budapest programme described it as a "symphonic poem in two parts." When it was performed at the Tonkünstler Fest at Weimar on June 3, 1894, through the insistence of Richard Strauss and Dr. Kretzschmar, it was known as "Titan" (after Jean Paul Richter's romance).

No. 2. C minor. Begun and completed in 1894. First performed at a Philharmonic Concert in Berlin, Richard Strauss, conductor, on March 4, 1895. Only the three instrumental movements were then performed. The second and third met with great favor; Mahler was called out five times after the Scherzo. The majority of the Berlin critics distorted or suppressed this fact and represented the performance as a fiasco. The whole of the symphony was performed for the first time at Mahler's concert at Berlin on December 13, 1895. According to Ernst Otto Nodnagel, the critics again behaved "indecently"; took the purely orchestral movements for granted,

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No. 3. F major, known as the "Summer Morning's Dream," or "Programme" Symphony. Sketched in 1895, completed in 1896. Produced piecemeal in 1896 at Berlin and Hamburg; in 1897 at Berlin. First performance of the whole symphony at a concert of the Allgemeiner Deutscher Musikverein at Krefeld in June, 1902. Published in 1898.

No. 4. G major. Composed in 1899–1900. First performance at Munich by the Kaim Orchestra on November 28, 1901. Mahler conducted. Published in 1900.

No. 5. C-sharp minor, known as "The Giant" Symphony. Completed in 1902. First performance at a Gürzenich concert in Cologne, October 18, 1904. Mahler conducted. "Breathless silence after the first movement." At the end much applause and some hissing. Published in 1905.

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No. 6. A minor. Composed in 1903–04. Performed under Mahler's direction at the Tonkünstler Fest at Essen on May 27, 1906. Published in 1905.

No. 7. E minor. Composed in 1904–06. Produced at Prague on September 19, 1908. Mahler conducted. Published in 1908.

No. 8. In two parts, with soli and double chorus: first part, hymn, "Veni, Creator Spiritus," as a sonata first movement, with double fugue; second part, the last scenes of "Faust," in form of an Adagio, Scherzo, and Finale. Composition begun in 1906. First performance at Munich as "Symphony of the Thousand" on September 12, 1908, the year of publication.

No. 9. Begun in 1906. Produced at Vienna late in June, 1912, Bruno Walter, conductor. The last movement is an Adagio.

No. 10. Composed in 1909–10; left unfinished by Mahler. First performance at Prague on June 6, 1924, Alex von Zemlinsky, conductor.

Mahler also composed "Humoresken," for orchestra.

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published with score and pianoforte version in 1897. They were first sung by Anton Sistermans in Vienna, March 16, 1896.

"Lieder und Gesänge für eine Singstimme und Klavier" were published in 1892.

Songs from "Des Knaben Wunderhorn" were composed in 1888–1901. "Urlicht" is the contralto solo in Mahler's Second Symphony.

"Kindertotenlieder,"* text by Rückert, all songs with chamber orchestra, were composed at Maiernigg in 1900–02.

"Das Klagende Lied," for solo voices, chorus, and orchestra, begun when Mahler was eighteen, and completed in 1880, was first performed at Vienna on February 17, 1901. There was a revision in 1898; the orchestral score was rewritten after 1900. The poem, based on the old legend of the singing bone, was written by Mahler in 1878. The first part is not published; the manuscript in 1924 was in the possession of Mahler's sister Justine, who married Arnold Rosé, violinist and leader of the Rosé Quartet. The cantata was published in 1899.

*Sung by Ludwig Wüllmer in New York on January 6, 1910, at a concert of the Philharmonic Society, conducted by Mahler.

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* * *

Some of Mahler's symphonies are described as programme music, but he was no friend of realism as it is understood by Richard Strauss. Mahler was reported as saying: "When I conceive a great musical picture, I always arrive at the point where I must employ the 'word' as the bearer of my musical idea. . . . My experience with the last movement of my second symphony was such that I ransacked the literature of the world, up to the Bible, to find the expository word." Though he differed with Strauss in the matter of realistic music, he valued him highly: "No one should think I hold myself to be his rival. Aside from the fact that, if his success had not opened a path for me, should now be looked on as a sort of monster on account of my works, I consider it one of my greatest joys that my colleagues and I have found such a comrade in fighting and creating."

Fantastic descriptions of Mahler's works have been written, especially by E. O. Nodnagel ("Jenseits von Wagner und Liszt" [Königsberg, 1902]) and Ludwig Schiedermaier ("Gustav Mahler," [Leipsic, *s.d.*]). Thus the program of Symphony No. 1, when it was first performed, bore these subtitles: I, "Spring and No End"; II,

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Mosaic; III, "Under Full Sail"; IV, "The Hunter's Funeral Procession: A Dead March in the Manner of Callot"; V, "Dall' Inferno al Paradiso." These subtitles are not in the published score. Nodnagel will not have the Second Symphony the "Resurrection" Symphony. He says that while the last great appeal, with text partly from Klopstock, brings the eagerly longed-for deliverance, this relief is not that taught in the Church, but according to "our modern philosophical view of life."

One reason why Mahler's symphonies were looked at askance by conductors was the enormous symphony demanded. Number Two called for as many strings as possible, two harps, four flutes (interchangeable with four piccolos), four oboes (two interchangeable with two English horns), five clarinets (one interchangeable with bass clarinet—and when it is possible the two in E-flat should be doubled in fortissimo passages), four bassoons (one interchangeable with double bassoon), six horns (and four in the distance to be added in certain passages to the six), six trumpets (four in the distance, which may be taken from the six), four trombones, tuba, two sets of three kettledrums for three drummers, bass drum, snare

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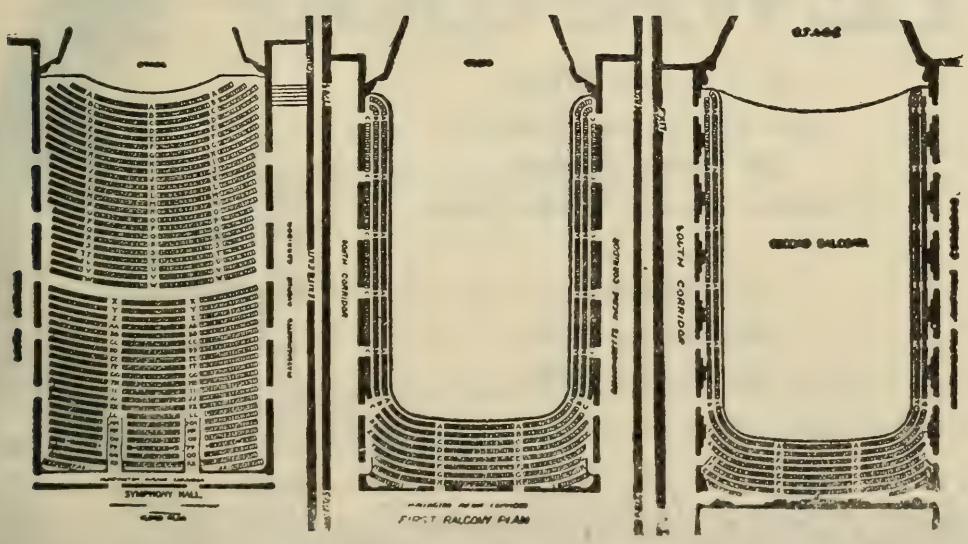
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Ninth Programme

FRIDAY AFTERNOON, DECEMBER 14, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 15, at 8.15 o'clock

Martinŭ . . . . . "La Symphonie"
(First Performance)

Copland . . . . . Two Pieces for String Orchestra
(First time in Boston)

Prokofieff . . . . Concerto for Violin and Orchestra, Op. 19
I. Andantino.
II. Scherzo.
III. Moderato.

Beethoven . . . . Symphony No. 6, in F major, Op. 68, "Pastorale"
I. Awakening of serene impressions on arriving in the country; Allegro, ma non troppo.
II. Scene by the brookside: Andante molto moto.
III. Jolly gathering of country folk: Allegro; in tempo d'allegro Thunderstorm; Tempest: Allegro.
IV. Shepherd's Song; Gladsome and thankful feelings after the storm: Allegretto.

SOLOIST

LEA LUBOSHUTZ

There will be an intermission before the symphony

A lecture on this programme will be given by Mr. John P. Marshall on Thursday, December 13, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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FORTY-EIGHTH SEASON, 1928–1929

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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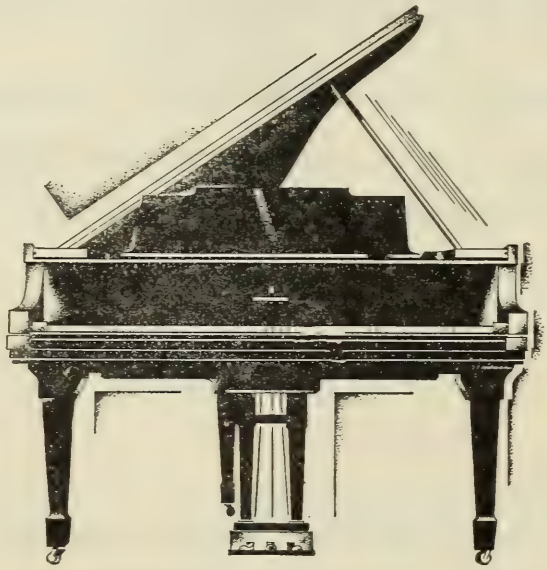
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Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

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Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

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Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
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Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

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Rochut, J.
Hansotte, L.
Kenfield, L.
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Tubas.

Sidow, P.
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"La Symphonie" . . . . . Bohuslav Martinŭ

(Born at Policka, Czechoslovakia, in 1890; living at Paris)

This "Symphony" performed on December 14, 1928, for the first time, was begun at Christmas, 1927. It was written as a souvenir of the first Czechoslovakian flag given to the first Czechoslovakian regiment at Darney, France, in June, 1918. "This ceremony, in which Raymond Poincaré, the President of the French Republic, and Edward Benes took part, was the first grand, solemn act in the independence of Czechoslovakia."

The dedication, "Pour Darney, 30 juin, 1921," does not hint at a programme for the music. The symphony has a precise form and construction, but not the classic form; nor has Martinŭ put four movements into one. The symphony is a grand march with a melodic contrast. There is a crescendo to the end which is based logically and musically on the rhythmic theme with which the symphony begins. This rhythm is noticeable in the percussion instruments. "Different traditions of Czech music are found throughout the work." The inspiration is the same as that of Martinŭ's "La Bagarre" ("The Tumult"), an Allegro for orchestra which was performed in Boston by the Boston Symphony Orchestra on November 18, 1927, for the first

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time anywhere. Like "La Bagarre," this symphony pictures in tones a great movement of masses, also "a mighty struggle of events, hopes, efforts."

***

Martinu studied as a violinist at the Conservatory of Music at Prague, where his teacher in composition was Josef Suk.* As a young composer, he was not attracted by the Czech school of writing, which was influenced by the German, with its rather clumsy romanticism; he was favorably disposed towards the French on account of its respect for form, its clarity and purity of expression. Alone among Czech composers, he passed through the struggles and evolution of impressionism. Debussy at first influenced him greatly; later, always searching after new manners of expression, he went to Paris for lessons from Roussel (1924). His sojourn there enlightened him. He at once sided with the most "modern" of the composers, was enthusiastic over Stravinsky, championed him, and made him known in Czechoslovakia. He gradually freed himself from this influence and came back to the

*Suk was born at Krecovice, Czechoslovakia, on January 4, 1874. His teachers at the Prague Conservatory were Bennewitz, Stecker, Dvorák. He was one of the founders of the Bohemian String Quartet (second violin) at Budapest in 1892. Since 1922 he has been professor at the Master School for Composition at the Prague Conservatory. He married Dvorák's daughter Ottilie, who died in 1905. The list of his compositions includes symphonic and chamber music, a Fantasy for violin and orchestra, music to scenic fairy tales, choral cycles, etc. His Suite, "A Fairy Tale," Op. 16, was performed in Boston at a concert of the Boston Symphony Orchestra on November 29, 1902; his symphony, E major, Op. 14, on October 29, 1904.

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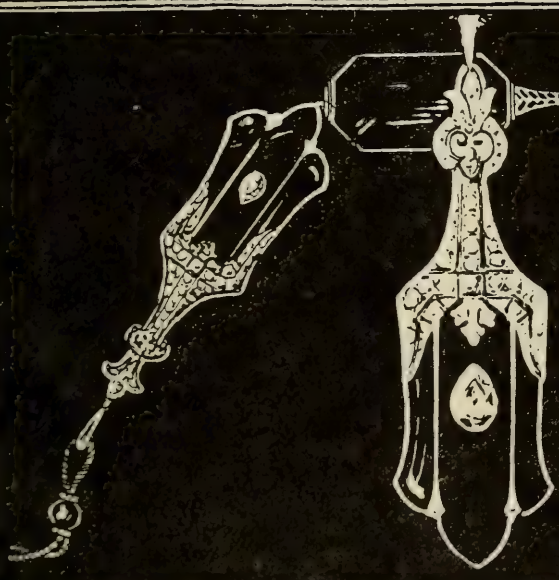
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* * *

The list of Martinů's compositions includes these works:

"La Symphonie."

"Half-Time," for orchestra (International Festival of Modern Music, Prague, 1926).

"La Bagarre," for orchestra (Boston, December 14, 1927; New York, Providence).

Concerto for pianoforte and orchestra (produced at a Colonne Orchestra, Paris, on February 11, 1928 (Lucette Descaves, pianist).

"Deux Pièces" for chamber orchestra (Baden-Baden Festival, 1928).

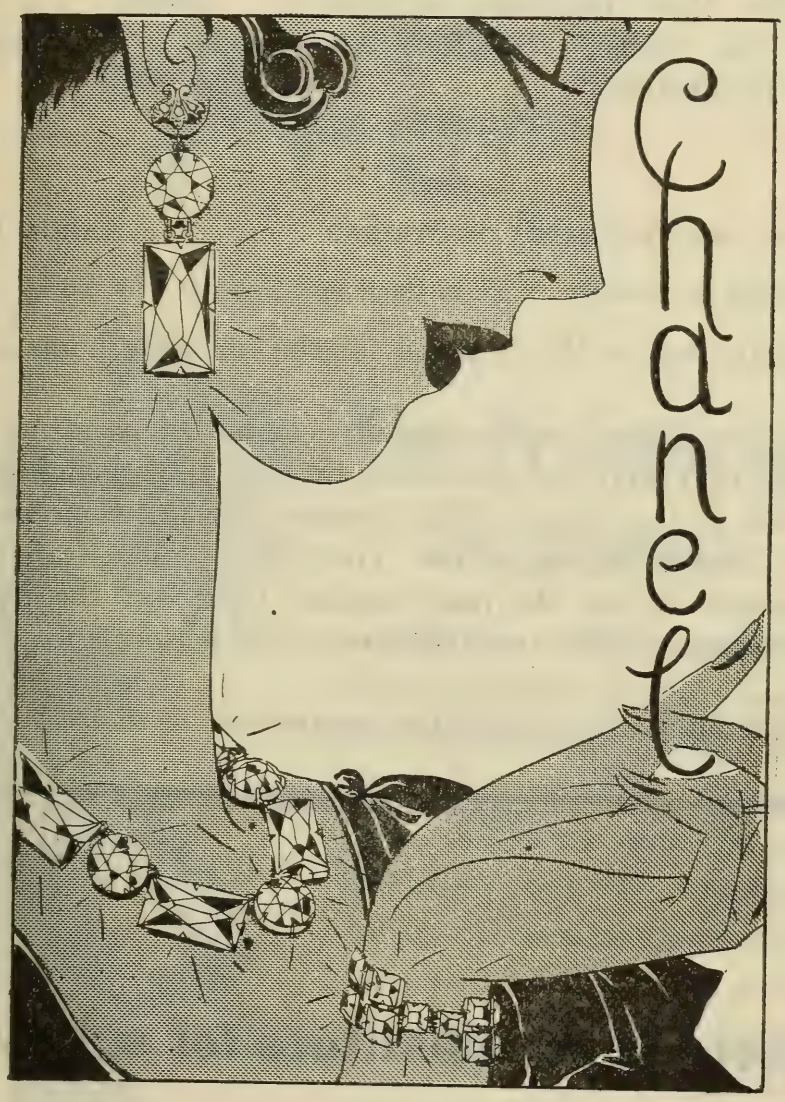
Jazz-Suite for chamber orchestra (1928).

String Quartet (Festival of Baden-Baden, Amar Quartet, 1927; Festival of Siena, 1928; Vienna, Coolidge Quartet).

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—Calvin Coolidge.





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(Born in Brooklyn, N.Y., in 1900; now living in New York)

We are indebted to Mr. Copland for the following notes about the "Pieces."

"These 'Two Pieces' were originally composed for string quartet. In that form they were first performed by the Lenox String Quartet on May 6, 1928, at the second of the Copland-Sessions Concerts of Contemporary Modern Music in New York. They were transcribed for string orchestra during the past summer (1928) at the MacDowell Colony (Peterboro, N.H.), and this is the first performance of the new version.

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The first (Lento Molto) was completed in New York in April, 1928, while the second (Rondino) was written at Paris in 1923. The form of both pieces is too simple to require analysis. The notes of the principal theme of the Rondino were designed to spell the name of Gabriel-Fauré: G (sol), A (la), B (si), R (ré), I (si), E (mi), L (sol), F (fa), A (la), U (sol), R (ré), E (mi).

"The 'Two Pieces' are dedicated to the Californian composer, Roy Harris."

***

Mr. Copland began to study music in his thirteenth year. His teachers in this country were Victor Wittgenstein and Clarence Adler (pianoforte); Rubin Goldmark (harmony and composition). He went to Paris in 1921 to study composition and pianoforte, playing with Nadia Boulanger. In the summer of 1924 he returned to New York.

The list of his compositions includes a Symphony for Organ and Orchestra (1924), performed in Boston by the Boston Symphony Orchestra, February 20, 1925: "Music for the Theatre," performed for the first time in Boston by the Boston Symphony Orchestra, November 20, 1925; Concerto (in one movement) for piano and orchestra, performed for the first time by the Boston Symphony

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Orchestra in Boston (Mr. Copland, pianist), on January 28, 1927; Ballet in one act (1922–24); Four Motets for mixed chorus à cappella (1921); "As It Fell Upon a Day," song for voice, flute, and clarinet (1923), performed at a concert of the S. M. I., Paris, February 6, 1924; "The Cat and the Mouse" (1919); Passacaglia for pianoforte, played at a lecture recital of the League of Composers, November 16, 1924, played in Boston by Denoe Leedy, November 10, 1925; "Two Choruses for Women's Voices" (1925); Two Pieces for violin and piano —Nocturne and Serenade—written in April, 1925, and first performed by Samuel Dushkin and the composer at a concert of the S. M. I., Paris, on May 5, 1926. (The programme also comprised Virgil Thomson's Sonata d'Église—Choral, Tango, Fugue—for clarinet, trumpet, viola, horn, and trombone, played by Messrs. Ginot, Verney, Devémy, Chaine, and Lafosse, Chester McKee, conductor; G. H. Elwell's Nine Piano Pieces, Marcel Ciampi, pianist; Copland's "As It Fell Upon a Day"—Mme. Mac Leisch, soprano, M. Boulze, flute, M. Verney, clarinet; W. Piston's Sonata, M. Ciampi, pianist; a quartet by G. Antheil, performed by the Kretty Quartet and a violin sonata by Th. Chanler—Messrs. Dushkin and Ciampi.

Mr. Copland was a recipient of a John Simon Guggenheim Memorial Foundation Fellowship for two years (October, 1925–October, 1927).



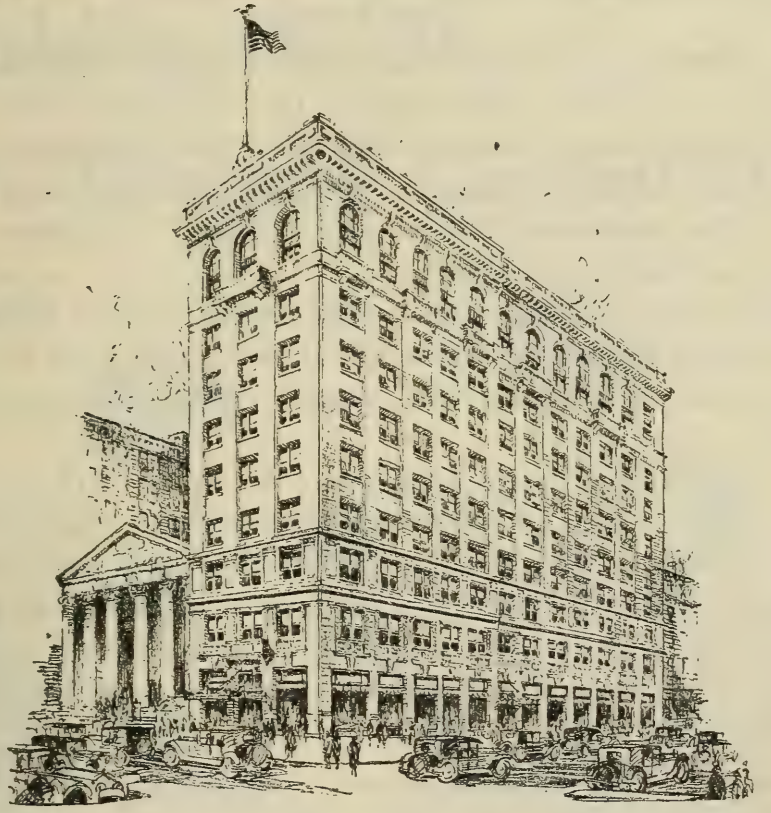
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Serge Sergievich Prokofieff

(Born at Sontsovka, in the Ekaterinoslav Government, on April 24, 1891; now living)

This concerto was performed for the first time at Mr. Koussevitzky's concert in the Théâtre National de l'Opéra, Paris, on October 18, 1923. The programme also comprised: Polaci Symphony, D major (first time); Stravinsky, Octet for wind instruments (first time), conducted by the composer; Beethoven's "Eroica" symphony. The solo violinist was Marcel Darrieux.*

The first performance in the United States was by Richard Burgin and the Boston Symphony Orchestra at Boston on April 24, 1925.

The programme book of this concert contained a note about the concerto:

"The composer began work on this concerto in 1913 and completed it in that year. Like his pianoforte concertos, of which the first and third are known to the Parisian public, the violin concerto, in spite of its great technical difficulties, is not a virtuoso piece, but a symphonic work. It has not yet been performed in a symphonic concert. The performance for the first time, today, is at the same time the first on the symphonic stage."

*As a pupil of Berthalier, Darrieux was awarded a first prize by the Paris Conservatory in 1912.

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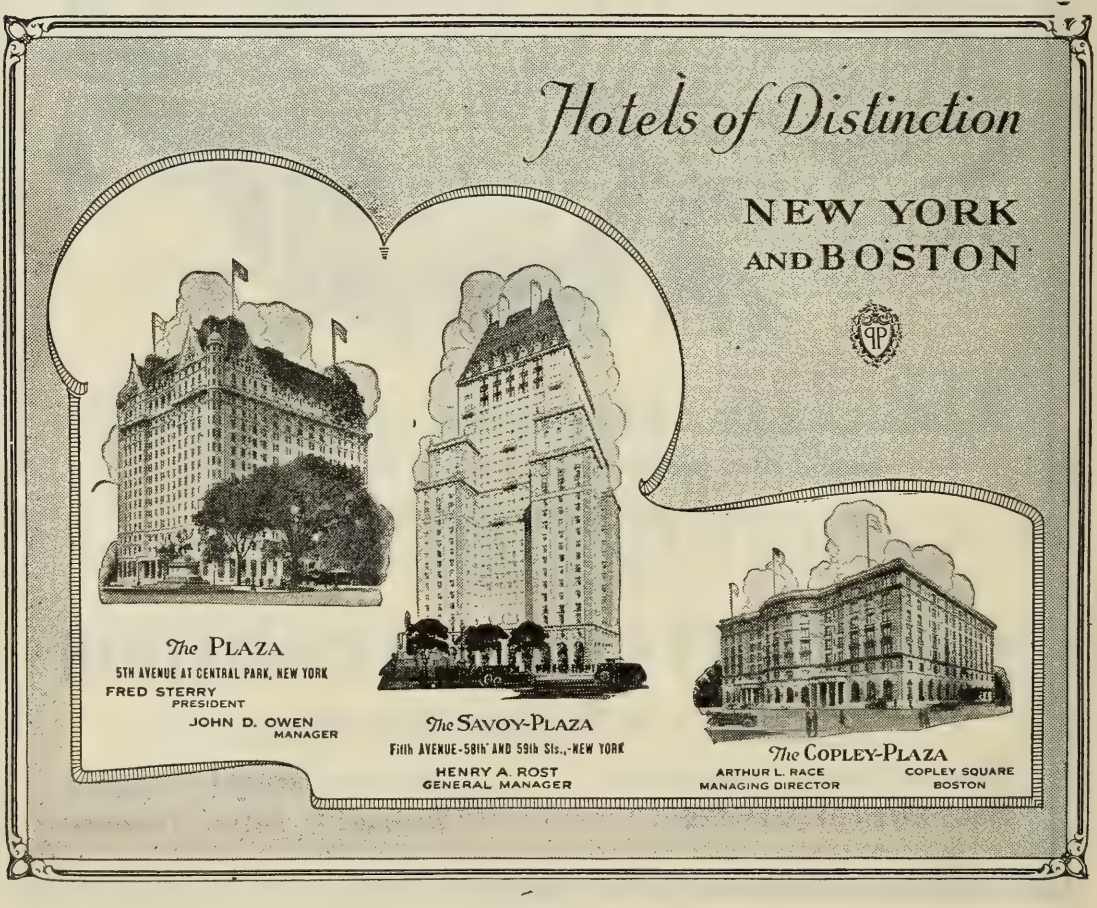
The score, edited by F. H. Schneider, calls for these instruments: two flutes (second flute interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, tuba, kettledrums, military drum, tambourine, harp, solo violin, and the usual strings.

ENTR'ACTE

ENGLISH AS SHE IS WROTE

(Ernest Newman in the *Sunday Times*, London, October 7, 1928)

Mr. Lucas began last week what might develop into an interesting discussion as to which is the funniest book in the world. "English As She Is Spoke" would certainly stand very near the top of the class; but it would have at its elbow a little book that is my own special discovery. I have quoted from it in sundry articles of years ago, but never, I think, in the *Sunday Times*. I am sure Mr. Lucas and my readers will be grateful to me for drawing their attention to it. Not that they will be able, I imagine, to add it to their collections. I have never yet met another person who owns a copy, or has





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even seen one. I acquired my own copy by theft: the thing appealed to me, so I simply stole it. I will not lend it, for fear the borrower should follow the excellent example I have set him. Rather would I lend any of the treasures of my library than this; rather, much rather, would I lend and lose the first edition of "Don Giovanni," or the last (I hope) edition of Mr. ——'s song about God and a Garden.

The quasi-translation of a hotel advertisement by Stevenson and Colvin that Mr. Lucas quotes is humorous enough; but these gentlemen were hampered by the fact that they understood English. We get the best results only when the translation into English is done by a foreigner—preferably a German—who knows just enough English to make what Stevenson's French hotel proprietor would have called a Godam mess of it. Englishmen, of course, can occasionally be quite funny in their own language. Take, as an example, a gem that appeared a few days ago, but was probably missed by most people because it was published only in the financial columns of the papers. There was a meeting of the shareholders of a certain gramophone company; and one of the speakers (presumably a director) told them that the company made "six varieties of needles," the material of which had been carefully chosen so as to "give the volume from the needle that it specified, namely, loud, medium, low, tempo,

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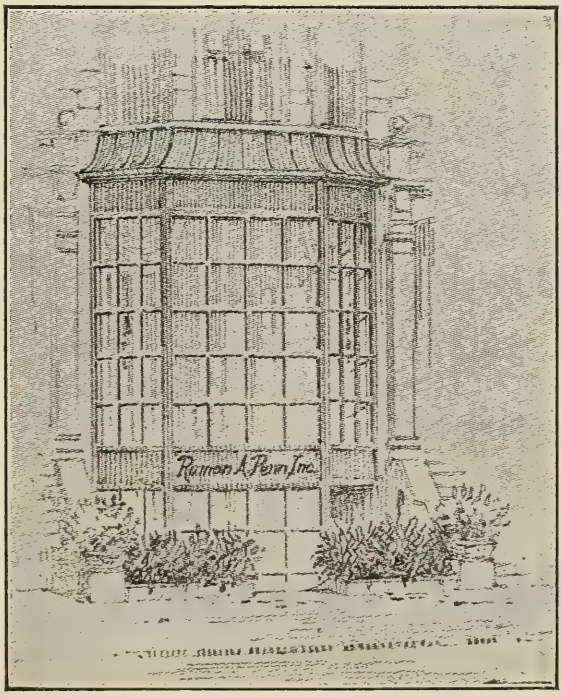
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largo, etc." But even this effort pales before the achievements of my Charley.

The book to which I am introducing the reader is entitled "The New Opera Glass: containing the plots of the most popular operas and a short biography of the composers." It was published (in English) by Feodor Reinboth, Leipzig, about 1900. The author's name is given as "Fr. Charley." But I don't believe it. There is an impression in most Continental countries that every Englishman is named Charley, just as in England there is a deep-rooted belief that every German is named Fritz. I was at the Moulin Rouge many years ago—in the great days when the Moulin Rouge *was* the Moulin Rouge—and a charming young French lady apprached my companion and myself (he was a most respectable man, holding an official post at an English University), and said to him, "You come dance vit my sister, Charley—oh yes?" The innocent young thing plainly believed that, being English, his name *must* be Charley.

I suspect, then, that the author of "The New Opera Glass" was really a German named Fritz Karl; but as he was writing in English for Englishmen (he begins his preface with the remark that "for a long time the English and Americans residing on the Continent have felt the want of a work, which contains the plots of the popular

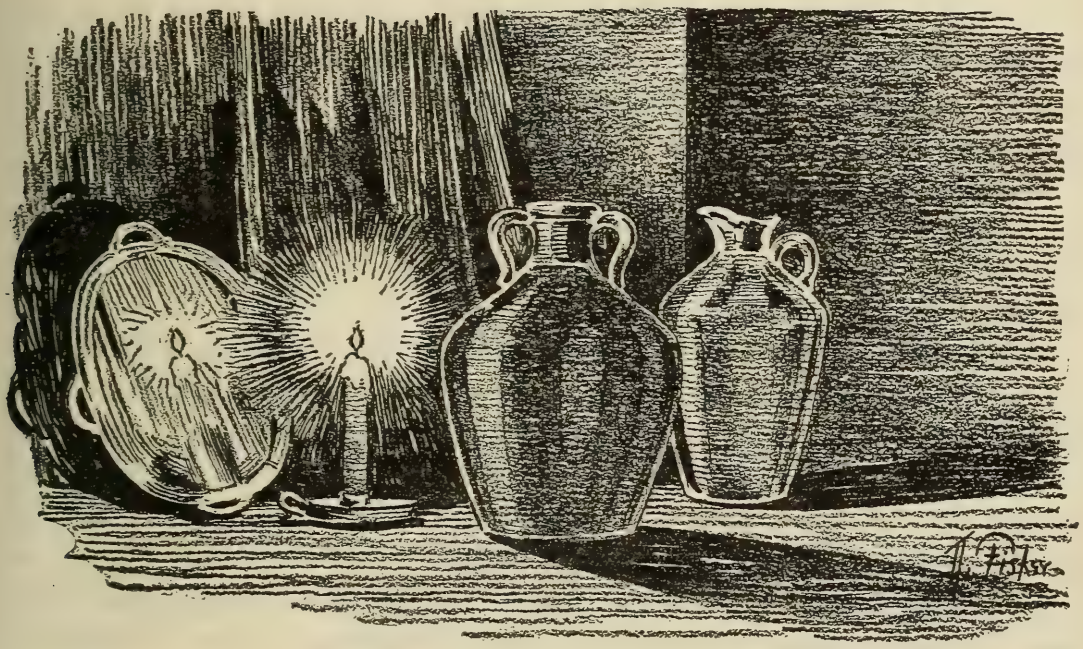


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[*No. 4 of a series*]

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operas of modern times"), he thought it wise to pass himself off as an Englishman, and so translated his own name into "Charley." My edition is the fourth, "revised and augmented." As Charley says in his preface, "This new edition, revised and augmented from the author through nearly thirdy new operas, may find the same kindly reception which has been proved to the fare-gone editions. This the only wish from Baden-Baden, New Years day, 1900."

Some of the opera-analyses in the book have evidently been done by a genuine Englishman; but these are dull affairs compared with the authentic contributions of my Charley. Certain finger-prints are visible throughout his work: he generally says "from," for example, where he ought to say "of." Sometimes a title or a capital letter is his undoing, as when he tells us that "By accident the Lord and Lorenzo enter the room"; by the first of these characters he means, not Providence, but Lord Rochburg. Sometimes he achieves, by means of a single omitted or misplaced comma, an effect that an Englishman, trying to be funny, would never have hit upon—as when he says that "the clerical party . . . in order to gain the King over to their plans introduces to him Casilda, a girl of eminent beauty against her will."

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But it is when Charley gets the bit between his teeth that we see him at his best. Hear him, for example, on the subject of "I Puritani":

George, the brother of Lord Walton, in society with Elvira, has open her, that her father will nothing oppose to go in marriage with Falbot, were upon she is, of course, most happy. Arthur, received from the people as hero, is greeting the bride, but impossible for him to partake on the churchvisite, obliged to carry on the strange before the parliament. . . . Elvira, fancing the lover faithless is fading in insanity. George is informing the public from Elvira's insanity. . . . Now he is hearing his pursuer, but they are avoiding the garden and Elvira, enticing by the song, is coming down the terrass. . . . Now the pursuer are coming a second time; Elvira, hearing the beat of drum, is falling a farther time in insanity. . . . In the last moment a letter arrives, that the house of Stuarts has falling totaly and now the utmost enjoyment was every where.

Or on Cherubini's "Medea":

Arona in the Royal palace at Korinth. Girls are congratulating Dirce at her marriage with Jason, who is most melancholy. . . . The heart of Dirce is filled with affliction by remembering on Kolchis, the leaved wife of Jason. But he submit her: beeing allways infortunatly for me. . . . Kreon reprimand her from the Land and is going away passionately. Medea is forced to go but not before swear bloody vengeance. . . . Medea, with a dagger in the hand, sur-

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rounded by three Eumenids, leaves the place, flying through the air upon a wagon volcanic.

Or on "Romeo and Julia":

Romeo, a Montague, seeing Julia, is falling in love to her, which is returning by her without to know another. . . . Tybalt renowns Romeo, the enemy of his house. . . . Pavillon in Capulets garden. Romeo singing from the love to Julia; Julia going in the garden, singing also from the love to Romeo. Their hearths are finding togother and after lovely sweers are going from another. . . . In the battle with Tybalt he murdered him. . . . Fifth act: Romeo enter; he is seeing his wife Julia in the apparent death. In the meaning of her really death he is thrinking a bottle poison wishing to be united with her also in the death. In the same moment Julia awaked. Willing to fly the death is coming: Romeo falling on the bottom, Julia takes the sword and murdered herselves.

Or on Weber's "The Three Pintos":

First part. Students are amusing in the village tavern. Gaston. . . has lost all his money; but makes no difference for him to play in love with the landlord's daughter Inez. . . . Pinto is sleeping. Gaston robbed him of his recommanding letters, resolving to get yourself for the love of the lady. . . . Later the father of the right Pinto is informed; but Pantaleone excuse and all is closed with joyous means.

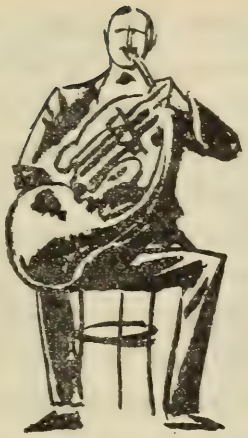
Sometimes we can see just how Charley has gone wrong: he has

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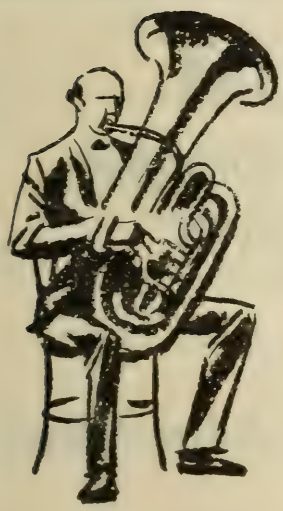
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[*No. 9 of a series*]

She then requested her guest to play something; and afterwards she sang some of his songs which she had recently sung at a court concert. She was not wholly satisfied, however, with her own performance; and said pleasantly to Mendelssohn, "I can do better; ask Lablanche if I cannot, but I am afraid of you."



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been thinking in German, and has made a shot at what he erroneously believes to be the English equivalent. Thus when he says that a certain character "is treating the stage" he does not mean that the gentleman is asking the company to partake of a little refreshment with him. He only means that the character steps on the stage (German *treten*). Sometimes it may be only his spelling that is at fault, as in this: "Salvain intended to strike the girl, but Georgette furst-rating that, receives from their hand a paper: Sauved at 4 o'clock in the morning."

But occasionally my Charley's mental processes baffle even so devoted a student of him as myself. What, for example, does he mean by this: "Invidet to seat down, and asked by Frederic on different subject, he is fallen in love to her"? But often he is clarity itself, as when he says of Taubert's opera "Cesareo" that "the texte is the same as in Shakespeare's wonderfull piece: What you like, well known in the whole world." And what a delirium of ecstasy takes possession of his pen when he ends the "Cesareo" analysis with "Sebastian married Olivia, Tobias and Marias, Orsino and Cesareo are becomes happies couppled poirs"!

Charley, thou shouldst be writing at this hour.
England hath need of thee!

W. V. SLOCUM

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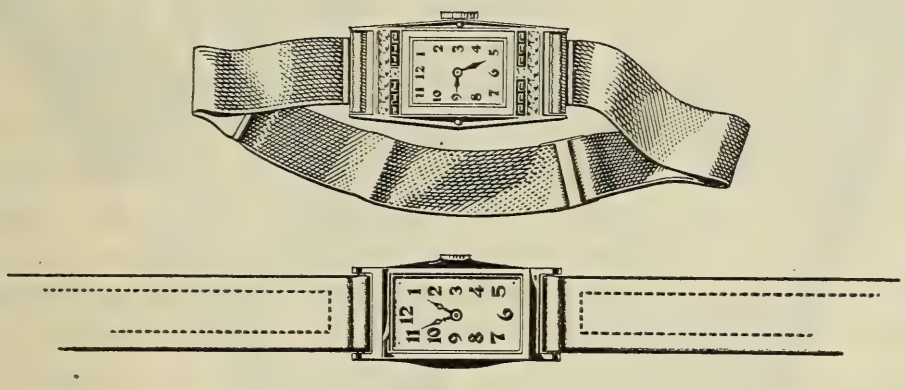
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Symphony No. 6, in F major, "Pastoral," Op. 68

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This symphony—"Sinfonia pastorale" was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theater an der Wien, Vienna, December 22, 1808. The symphony was described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*). All the pieces performed were by Beethoven: an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style from the Mass in C major, with chorus and solos; Fantasie for pianoforte solo; Fantasie for pianoforte, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder*, the singer for whom Beethoven wrote the part of Fidelio, was

*Pauline Anna Milder was born in Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterwards interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünster-Lexicon Berlins.")

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chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her. In a strife of words he called him "stupid ass!" Hauptmann, apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was remarkable not only as a singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Räckel says a cordial was given to her behind the scenes; it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the

Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiege von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and Petrograd. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 at Prague for the Countess Josephine Clari, an amateur singer who married Count Christian Clam-Gallas, 1797. The aria was first sung probably at Leipsic on November 21, 1926, by Josephine Duschek, the friend of Mozart. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, but incorrectly, the subtitles of the Pastoral Symphony, and added, "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the violoncello part alone—and the violoncellists were kept very busy—covered thirty-four pages. It is true that the

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copyists here understand how to spread out their copy, as the law scriveners do at home." No record of the reception by the audience of the new works has come down to us. Reichardt censured the performance of the Hymn—a Gloria—and the Sanctus, and said that the piano concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

***

In a letter to Breitkopf and Härtel, Leipsic, written on March 4, 1809, Beethoven says: "You will receive to-morrow a list of small improvements which I made during the performance of the symphonies —when I gave them to you I had not heard a note of either. One must not pretend to be so divine as not to make improvements here and there in one's creations. Herr Stein offers to you to transcribe the Symphonies for two pianofortes; write to me whether you wish that, or whether you wish and are willing to pay."

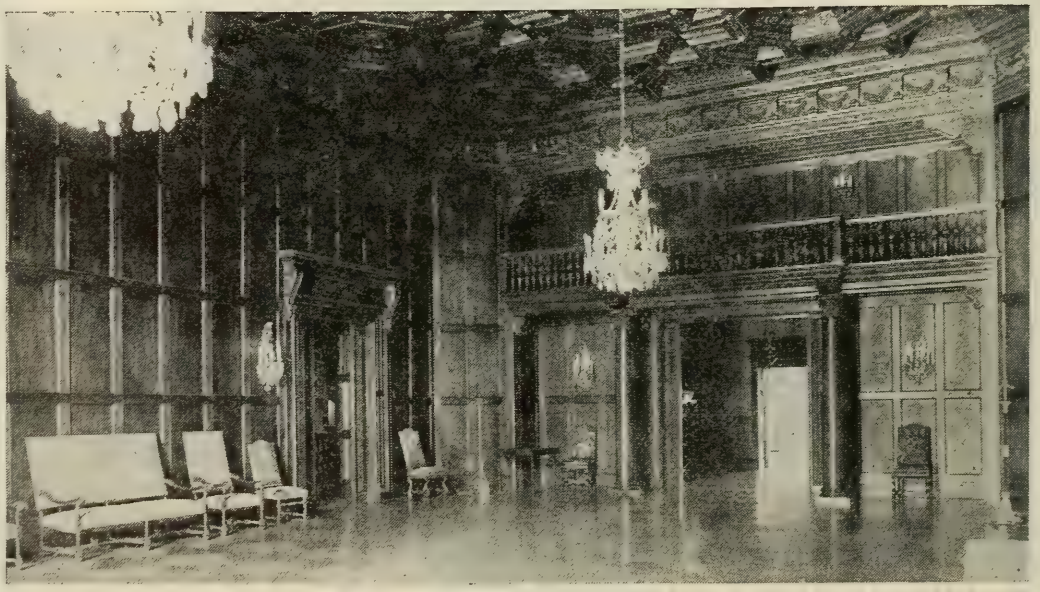
The Pastoral was described on the programme of 1808 as follows:—

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Second Piece. Scene by the brook.

Third Piece. Jovial assemblage of the country folk, in which appear suddenly

Fourth Piece. Thunder and storm, in which enter

Fifth Piece. Beneficial feelings, connected with thanks to the Godhead after the storm.

The headings finally chosen are on the title-page of this Programme Book. The descriptive headings were probably an afterthought. In the sketch-book, which contains sketches for the first movement, is a note: "Characteristic Symphony. The recollections of life in the country." There is also a note: "The hearer is left to find out the situations for himself."

M. Vincent d'Indy in his "Beethoven" (Paris, 1911) devotes several pages to Beethoven's love of nature. "Nature was to Beethoven not only a consoler for his sorrows and disenchantments; she was also a friend with whom he took pleasure in familiar talk, the only intercourse to which his deafness presented no obstacle." Nor did Beethoven understand Nature in the dryly theoretical manner of Jean Jacques Rousseau, whose writings then were in fashion, for there could be no point of contact between the doctrines of this Calvinist of Geneva and the effusions of Beethoven, a Catholic by birth and by education.

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Nor did Beethoven share the views of many romantics about Nature. He would never have called her "immense, impenetrable, and haughty," as Berlioz addressed her through the mouth of his Faust. A little nook, a meadow, a tree,—these sufficed for Beethoven. He had so penetrated the beauty of nature that for more than a dozen years all his music was impregnated by it.

His bedside book for many, many years soon after his passion for Giulietta Guicciardi was the "Lehr und Erbauungs Buch" of Sturm. Passages underscored show the truth of the assertions just made, and he copied these lines that they might always be in his sight: "Nature can be justly called the school of the heart; it shows us beyond all doubt our duty towards God and our Neighbor. I wish therefore to become a disciple of this school, and offer my heart to it. Desirous of self-instruction, I wish to search after the wisdom that no disillusion can reject; I wish to arrive at the knowledge of God, and in this knowledge I shall find a foretaste of celestial joys."

Nature to Beethoven was the country near by, which he could visit in his daily walks. If he was an indefatigable pedestrian, he was never an excursionist. "*Tourisme,* a mania of modern Germany carried to such an extent with its instinct of militarism that it is clothed in a uniform (gray green coat with hartshorn buttons, and a shabby

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little hat ornamented with a shaving brush*)—*tourisme*, I say, did not exist at the beginning of the 19th century. When anyone undertook a distant journey, it was for business, not for pleasure; but pedestrian tours were then very common."

M. d'Indy draws a picture of the little *Wirthschaften* in the suburbs of the large towns, humble inns "not yet ticketed with the pompous barbarism of 'restaurant.' " They were frequented by the bourgeoisie, who breathed the fresh air and on tables of wood ate the habitual sausage and drank the traditional beer. There was a dance hall with a small orchestra; there was a discreet garden with odorous alleys in which lovers could walk between the dances. Beyond was the forest where the peasant danced and sang and drank, but the songs and dances were here of a ruder nature.

Beethoven, renting a cottage at Döbling, Grinzing, or Heiligenstadt, which then were not official faubourgs, could in a few minutes be in the forest or open country. Thus influenced, he wrote the pianoforte sonatas, Op. 28 and Op. 31; the "Waldstein" sonata; the violin sonata, Op. 30, No. 3; three movements of the seventh quartet (1806); the sixth, seventh, and eighth symphonies; and the tenth sonata for violin, Op. 96; also Village Dances, the finales of Trios, Op. 70, No. 2, and Op. 97, and the pastoral entr'acte of "Egmont."

*M. d'Indy forgets the field-glass with a strap around the neck and dangling just above or on the wearer's paunch.—P. H.

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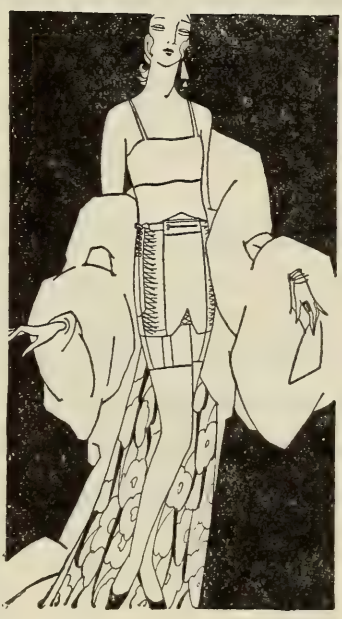
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Beethoven did not attempt to reproduce the material, realistic impression of country sounds and noises, but only the spirit of the landscape.

Thus in the "Pastoral" Symphony, to suggest the rustic calm and the tranquillity of the soul in contact with Nature, he did not seek curious harmonic conglomerations, but a simple, restrained melody, which embraces only the interval of a sixth (from *fa* to *re**). This is enough to create in us the sentiment of repose—as much by its quasi-immobility as by the duration of this immobility. The exposition of this melody based on the interval of a sixth is repeated with different timbres, but musically the same, for fifty-two measures without interruption. In an analogous manner Wagner portrayed the majestic monotony of the river in the introduction to "Rheingold." Thus far the landscape is uninhabited. The second musical idea introduces two human beings, man and woman, force and tenderness. This second musical thought is the thematic base of the whole work. In the Scherzo the effect of sudden immobility produced by the bagpipe tune of the strolling musician (the oboe solo, followed by the horn), imposing itself on the noisy joy of the peasants, is due to the cause named above; here, with the exception of one note, the melody moves within the interval of a fifth.

The storm does not pretend to frighten the hearer. The insufficient

*In his "Essais de technique et d'esthétique musicales," 1902, pp. 380–383, M. Elie Poirée has already remarked the pastoral character of this interval in the key of F major, which by a very plausible phenomenon of "colored audition" appears to him in correspondence with the color green.—V. D'I.



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kettledrums are enough to suggest the thunder, but in four movements of the five there is not a fragment of development in the minor mode. The key of F minor, reserved for the darkening of the landscape hitherto sunny and gay, produces a sinking of the heart and the distressing restlessness that accompany the approach of the tempest. Calm returns with the *ambitus* of the sixth, and then the shepherd's song leads to a burst of joyfulness. The two themes are the masculine and feminine elements exposed in the first movement.

According to M. d'Indy the Andante is the most admirable expression of true nature in musical literature. Only some passages of "Siegfried" and "Parsifal" are comparable. Conductors usually take this Andante at too slow a pace, and thus destroy the alert poetry of the section. The brook furnishes the basic movement, expressive melodies arise, and the feminine theme of the first Allegro reappears, alone, disquieted by the absence of its mate. Each section is completed by a pure and prayer-like melody. It is the artist who prays, who loves, who crowns the diverse divisions of his work by a species of Alleluia.*

* * *

*I have condensed and paraphrased the beautiful pages of M. d'Indy (65–74). A translation into English of his "Beethoven" has been published by the Boston Music Company.—P. H.



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It may here be said that some programme-makers give five movements to this symphony. They make the thunder-storm an independent movement. Others divide the work into three movements, beginning the third with the "jolly gathering of country-folk."

* * *

One of the earliest performances in Boston of this symphony was at a Boston Academy of Music Concert, January 15, 1842. The programme included Cherubini's overture, "Les deux Journess" (*sic*); a song, "The Stormy Petrel," by the Chevalier Neukomm and sung by

*See the volume of folk-songs collected by Professor Kuhac, of Agram.

†Beethoven in June, 1808, offered this symphony and the one in E minor, with the Mass in C and the violoncello sonata, A major, Op. 69, to Breitkopf and Härtel for 900 florins. This sum, however, "must be paid, according to *Vienna Currency*, in convention coin, and this must be expressly stated on the draft."



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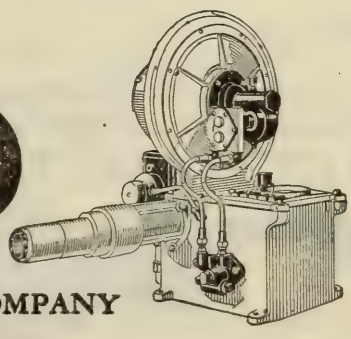
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Mr. Root; an oboe solo, fantasia, "Norma," played by "Signor Ribas";* and then the first two movements of the "Pastoral" Symphony ended the first part. The programme stated that the notes of quail and cuckoo are heard in the second movement. Part II. began with the last three movements of the "Pastoral," after which Mr. Wetherby sang a ballad, "When the Flowers of Hope are Fading," by Linley, and the overture to "Masaniello," by Caraffa (*sic*), ended the concert. The programme published this Macedonian appeal: "The Academy regret to be obliged to add that without increased patronage the series of concerts they were prepared to give must be discontinued, as the receipts fall far short of the expenses. The hopes entertained of a

*Antoine L. De Ribas, born at Madrid on January 12, 1814, died in Boston on January 28, 1907. A distinguished virtuoso, he made his first appearance in London in 1837; in New York in 1839. He was the first oboe when the Boston Symphony Orchestra was established in 1881. His associate at the oboe desk was then Paul Fischer.

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different result have induced the Academy to persevere thus far, and it will be with great reluctance that they abandon their plan." The concerts were continued, certainly until February 27, 1847.*

***

Ries tells us that Beethoven often laughed at the idea of "musical painting," even in the two oratorios of Haydn, whose talent he fully appreciated, but that he often thought of a set and stated argument when he composed. He especially disclaimed any attempt at "painting" in this symphony; yet one analyst found in the music the adventures of an honest citizen of a little town—it was located in Bavaria—who took his children with him for a holiday outing. Another analyst, in a pantheistic trance, heard in the music "all the voices of Nature." William Gardiner in 1832 made a remark, a singular one for that period: "Beethoven in his 'Pastoral' Symphony has given us the warm hum of the insects by the side of the babbling brook; and as our musical enterprise enlarges, noises will be introduced into the modern orchestra that will give a new feature to our grand performances."

*The first performance in London was at a concert for the benefit of Mme. Vaughan, on May 27, 1811. Other first performances: Paris, March 15, 1829; Paris Conservatory; Leningrad, March 1, 1833; Spain—Barcelona, in 1866.

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But Hanslick questioned the propriety of the title "Heroic." Rubinstein argued at length against the title. He expressed himself in favor of the programme "to be divined"; against the programme determined in advance: "I believe that a composer puts into his work a certain disposition of his soul, a programme, but with the firm



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belief that the performer and the hearer will know how to understand it. He often gives to his work a general title as an indication; that is all that is necessary, for no one can pretend to express by speech all the details of a thought. I do not understand programme-music as a deliberate imitation, with the aid of sounds, of certain things or certain events. Such imitation is admissible only in the naïve and the comic. The 'Pastorale' in Western music is a characteristic expression of simple country life, jolly, awkward, rather rude; and this is expressed by a fifth held on the tonic of the bass. The imitation in music of natural phenomena, as storm, thunder, lightning, etc., is precisely one of the naïvetés of which I have spoken, and yet is admitted into art, as the imitation of a cuckoo, the twittering of birds, etc. Beethoven's symphony, with the exception of these imitations, portrays only the mood of the villager and of Nature; and this is why it is programme music in the most logical acceptation of the term."

Programme-music has in a certain sense existed from the early days of music. Dr. Frederick Niecks, in his "Programme Music in the Last Four Centuries," begins with the vocal compositions of Jonnequin, Gombert, Josquin Deprés, and others. "It was the French school of

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clavecinists, culminating in François Couperin, that achieved the first artistically satisfactory results in programme music." Niecks quotes titles from preceding French lutenists, from Dennis Gaultier, for example. Gaultier died about 1660–70. In the eighteenth century there were many strange achievements, as Dittersdorf's Symphonies, illustrative of certain stories told by Ovid,—"Actæon," "Phaëton," etc.,—with elaborate analyses by J. T. Hermes. The pamphlet of Hermes has been reprinted. There were both serious and humorous attempts. Thus Johann Kuhnau, who wrote "Bible" sonatas, tells of a sonata he once heard which was entitled "La Medica." "After an illustration of the whines of the patient and of his relations, the running

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after the doctor, the pouring out of sorrow, there finally came a jig, with the motto: 'The patient is progressing favorably, but has not quite recovered his health.' " Still funnier is the serious symphonic poem by Villa, "The Vision of Brother Martin" (Madrid, March, 1900), "a Psychological Study of Luther, his Doubts and his Plans for Reform." Or what is to be said of Major A. D. Hermann Hutter of Nuremberg, with his "Bismarck" Symphony (1901) in four movements: "*Ex ungue leonem; Patriae inserviendo consumor; Oderint dum metuant; Per aspera ad astra*"? Have not composers translated certain pictures of Böcklin into music, as Liszt treated pictures by Kaulbach and others, and Stanford has dealt with pictures by Watts? Yet we once smiled at Steibelt's "Britannia, an Allegorical Overture, describing the Victory

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over the Dutch Fleet by Admiral Duncan," with its programme from "Adagio: the stillness of the night, the waves of the sea, advice from Captain Trollope," to "Acclamation of the populace, 'God save the King.' " On the other hand, there is subtle meaning in the speech of Cabaner, as quoted by George Moore: "To portray silence in music, I should need three brass bands."

***

The following sayings of Beethoven, taken from Beethoven: "The Man and the Artist, as Revealed in his Own Words," compiled and annotated by Friedrich Kerst and edited by H. E. Krehbiel (New York, 1905), may well be quoted here:

"I always have a picture in my mind when composing, and follow its lines." This was said in 1815 to Neate and with reference to the

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"Pastoral." Ries says that Beethoven frequently thought of an object while he was composing, "though he often laughed at musical delineation, and scolded about petty things of the sort."

"The description of a picture belongs to the field of painting; in this the poet can count himself more fortunate than my muse, for his territory is not so restricted as mine in this respect, though mine, on the other hand, extends into other regions, and my dominion is not easily reached."

"Carried too far, all delineation in instrumental music loses in efficiency." This remark is found in a sketch for the "Pastoral."

"How happy I am to be able to wander among bushes and herbs, under trees and over rocks; no man can love the country as I love it. Woods, trees, and rocks send back the echo that man desires."

"O God! send your glance into beautiful nature and comfort your moody thoughts touching that which must be." To the "Immortal Beloved."

"My miserable hearing does not trouble me here [Baden]. In the country it seems as if every tree said to me: 'Holy! Holy!' Who can

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give complete expression to the ecstasy of the woods? Oh, the sweet stillness of the woods!" (July, 1814.)

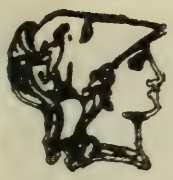
"When you reach the old ruins, think that Beethoven often paused there; if you wander through the mysterious fir forests, think that Beethoven often poetized, or, as is said, composed there." (In the fall of 1817 to Mme. Streicher, who was taking a cure at Baden.)

***

It is said that, when Beethoven was about to move into an apartment rented for him at Baden, he said to the landlord: "This is all right—but where are the trees?" "There are none." "Then I shall not take the house," answered Beethoven. "I like trees better than men."

In his note-books are these passages: "On the Kahlenberg, 1815, end of September." "God the all powerful—in the forest—I am happy—happy in the—forest every tree speaks—through you." "O God what—sovereignty—in a—forest like this—on the heights—there is rest—to—serve Him."

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In 1810 E. T. A. Hoffmann, after the parts of Beethoven's "Pastoral" had been published, wrote a carefully considered study of the work for the *Allgemeine musikalische Zeitung* of Leipsic (January 17), undoubtedly the first critical article on the symphony.

ERRATA: Programme Book of November 16, 17, 1928. Title-page: Song, "Die Böse Farbe" ("The Enchanting Color"). For "enchanting" —translation sent on from New York! read "hateful."

Programme Book of December 7, 8, 1928. Page 604, 8th line from the top, typographical error. For "Hans Zethge" read "Hans Bethge" as on the title-page.



AMY WARD DURFEE

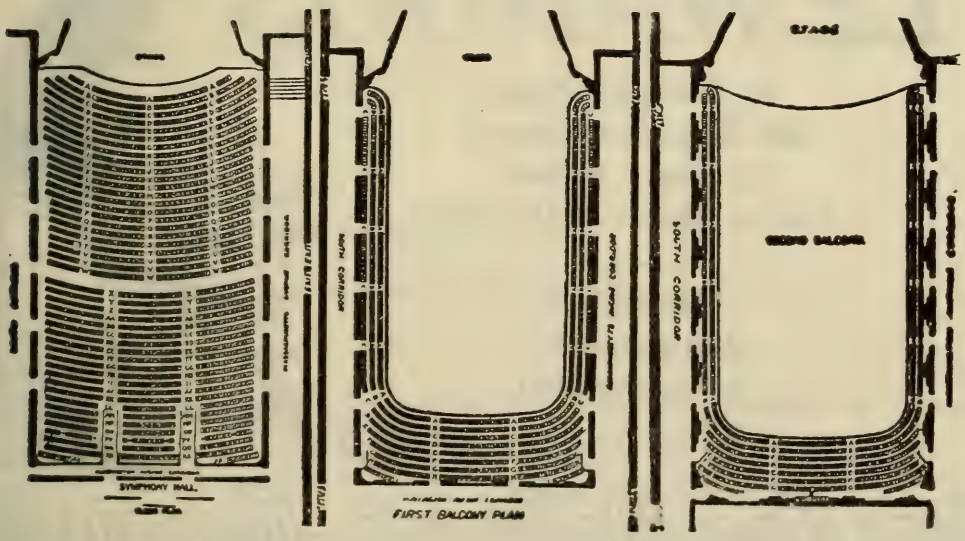
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FRIDAY AFTERNOON, DECEMBER 21, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 22, at 8.15 o'clock

Bach . . . . . Brandenburg Concerto No. 4 in G major for Violin, Two Flutes and String Orchestra

Satie . . . . "Gymnopédies" (Orchestrated by Debussy)

Ravel . . . . . Rapsodie Espagnole

I. Prélude à la Nuit
II. Malagueña
III. Habanera
IV. Feria ("The Fair")

Bloch . . . . . America, An Epic Rhapsody

I. Poco lento
(. . . . -1620)
II. Allegretto
(1861-1865)
III. Allegro-con spirito
(1926- . . . .)
(First time in Boston)

There will be an intermission after Ravel's "Rapsodie Espagnole"

A lecture on this programme will be given by Mr. John P. Marshall on Thursday, December 20, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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Jeux d'Eau	*Ravel*
Funerailles Valse Oubliée Paganini Etude in E-flat Major Sonnet No. 123 of Petrarch Mephisto Waltz	*Liszt*

Sunday DEC. 30 at 3.30

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FORTY-EIGHTH SEASON, 1928–1929

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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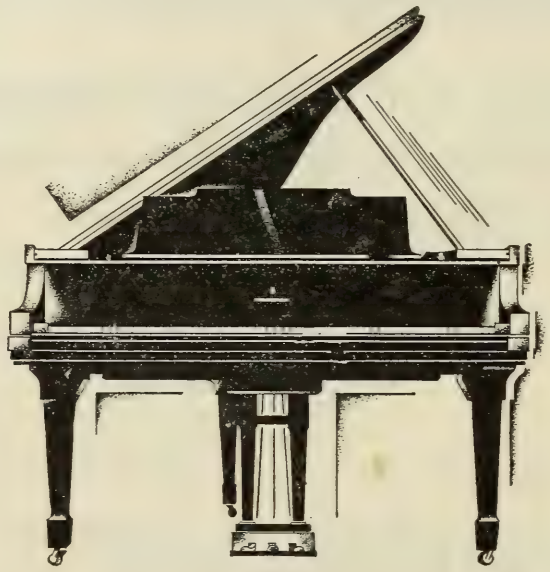
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Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
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Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Hansotte, L.
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Tenth Programme

FRIDAY AFTERNOON, DECEMBER 21, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 22, at 8.15 o'clock

Schubert . . . . Symphony in B minor ("Unfinished")

I. Allegro moderato.
II. Andante con moto.

Ravel . . . . . "La Valse," Choregraphic Poem

Bloch . . . . . America, An Epic Rhapsody In Three Parts

I. Poco lento
(. . . . -1620)
The Soil—The Indians—(England)—The Mayflower—The Landing of the Pilgrims.

II. Allegretto
(1861-1865)
Hours of Joy—Hours of Sorrow.

III. Allegro con spirito
(1926- . . . .)
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(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures

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of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820. It was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

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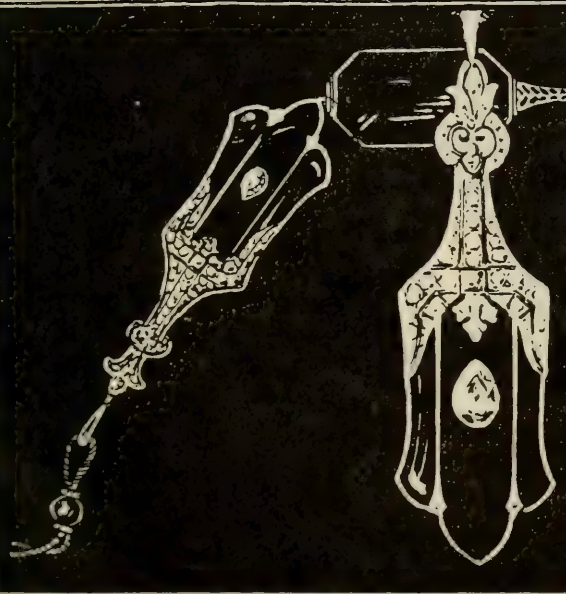
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In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do.

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The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) . . . . . *Hüttenbrenner*
Symphony in B minor . . . . . *Schubert*
1. Allegro } (MS. First time.)
2. Andante }
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage } . . . . . *Herbeck*
2. Jägerglück } (First time.)
Symphony in A . . . . . *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine completed measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.*

*"Some years after the discovery of the 'Unfinished' Symphony, the Friends of Music instituted a search for another missing work, often referred to as the Ninth Symphony. The archives at Gastein were ransacked. They found no trace of the work they were seeking, but unexpectedly turned up a thin bundle of original manuscripts in Schubert's handwriting containing fragments of songs—the original of the 'Trout' quintet, and four pages bearing the notation in Schubert's handwriting 'Sketches for the Scherzo of the H moll.'

"The first public performance took place on Sunday, October 30, 1927, before the

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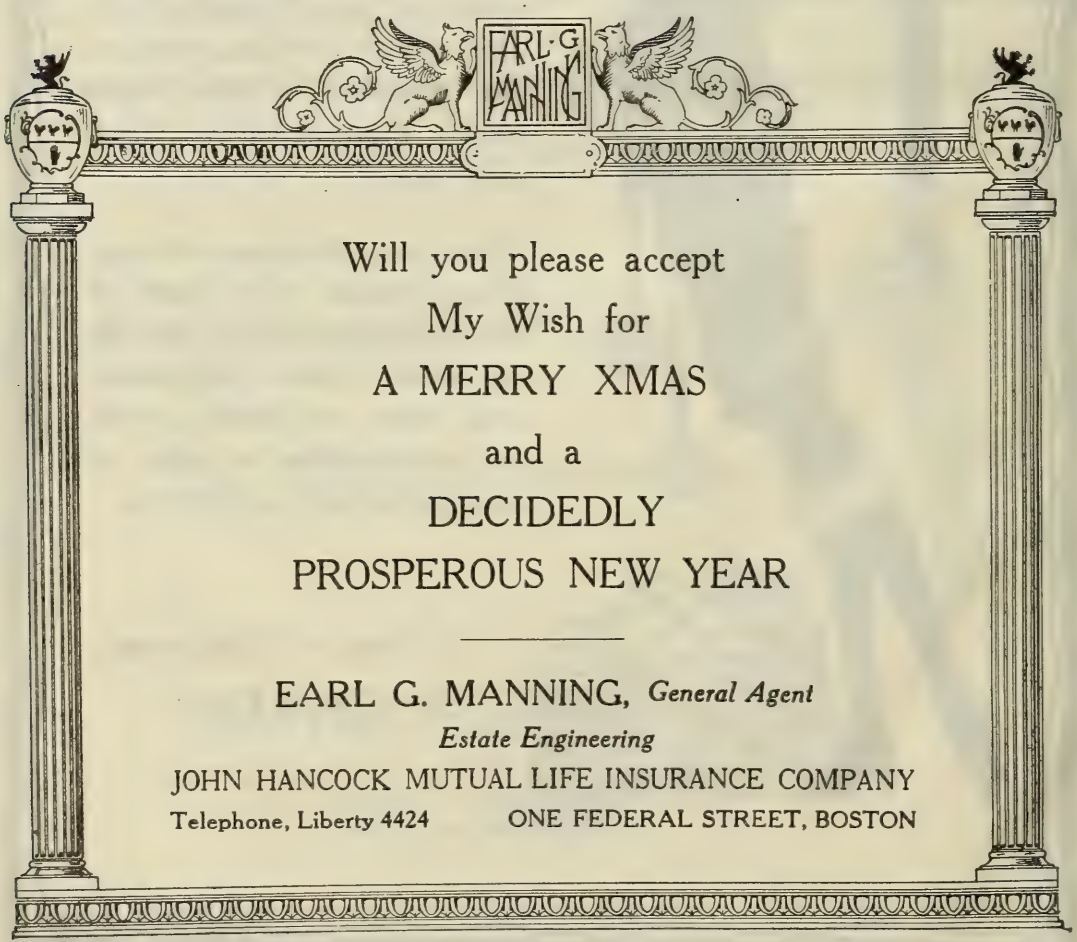
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Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868. The first performace at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel, conductor. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

The symphony remained a fragment, as Coleridge's "Christabel," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "Philosophen-Scherzo," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who

radio audience of America, when the sixteen stations of the Columbia Broadcasting System played the two movements of the Symphony and then surprised the audience by playing Schubert's sketches for the third movement, orchestrated by Mitya Stillman of New York."—R. L. Dinyon.



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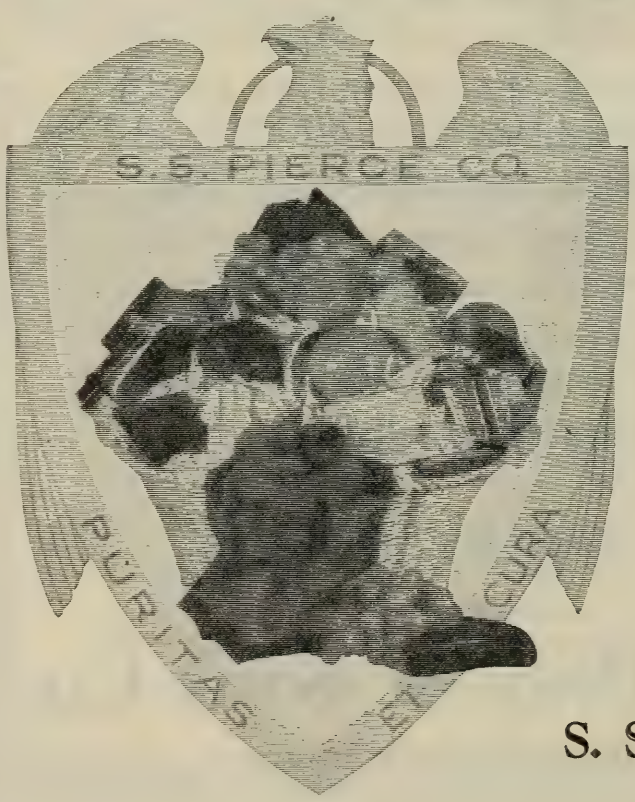
pines in constraint." The Finale is a "March of Fate," described by the composer at length and in fearsome words. The motto is, "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, December 8, 1892.

In 1928 a misguided committee for the Schubert celebration in the United States offered a prize of $10,000 in competition for the completion of the symphony. There was a storm of protest; the proposal was withdrawn.

"The Waltz," A Choregraphic Poem . . Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; at home near Paris)

"La Valse," dedicated to Misia Sert, a painter who designed the scenes for Richard Strauss's "Legend of Joseph," produced in Paris (May 14, 1914), is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum,



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tambourine, cymbals, castanets, tam-tam, Glockenspiel, crotales,* two harps, and strings. The indication of tempo is "Movement of a Viennese waltz." The score was published in 1921.

This argument is printed in the score:—

"Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An Imperial Court about 1855."

When "La Valse" was played in Paris for the first time at a Lamoureux concert, December 12, 1920, the music suggested to the critic, Raymond Schwab, "the atmosphere of a Court-ball of the Second Empire, at first a frenzy indistinctly sketched by the pizzicati of double-basses, then transports sounding forth the full

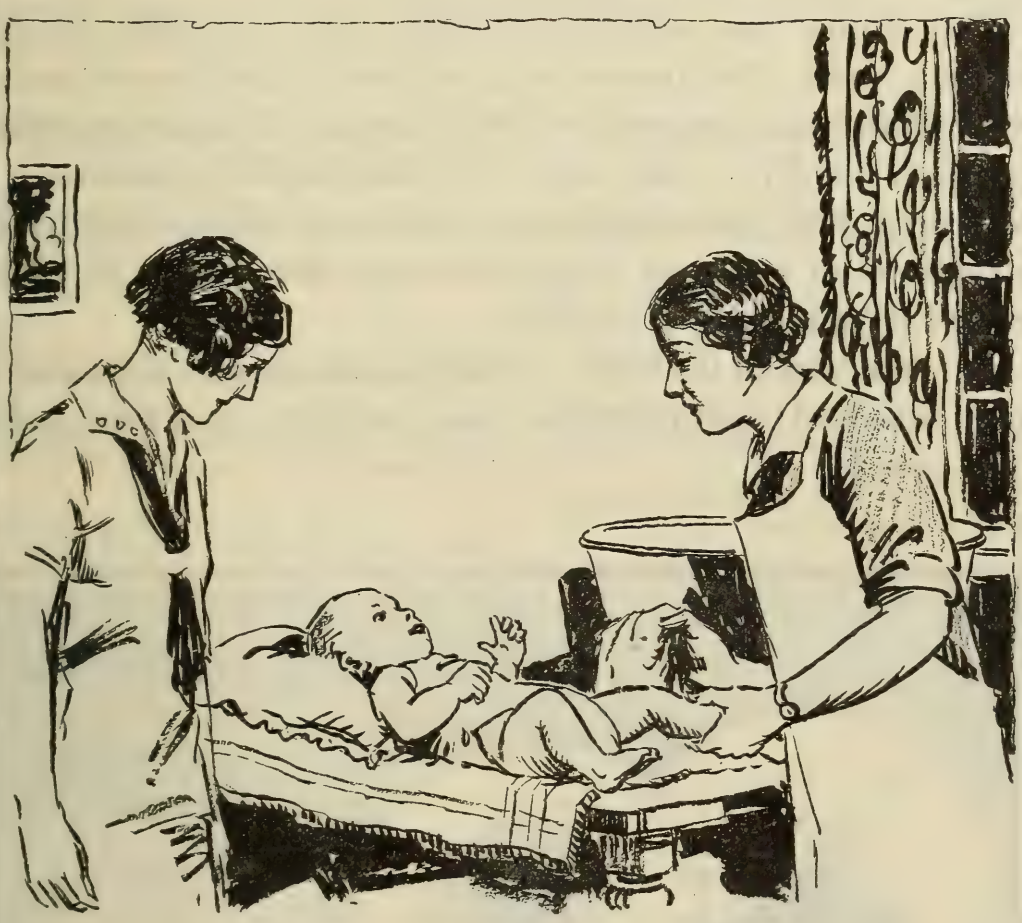
*The crotalum (from Greek, Krotalon) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word "crotal" in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines "crotales" as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the "Krotalon" see F. A. Lampe "De Cymbalis Veterum" (Utrecht, 1703).
As employed by Ravel in "The Waltz" the crotales are to be taken as small cymbals a little thicker than those known as antique.

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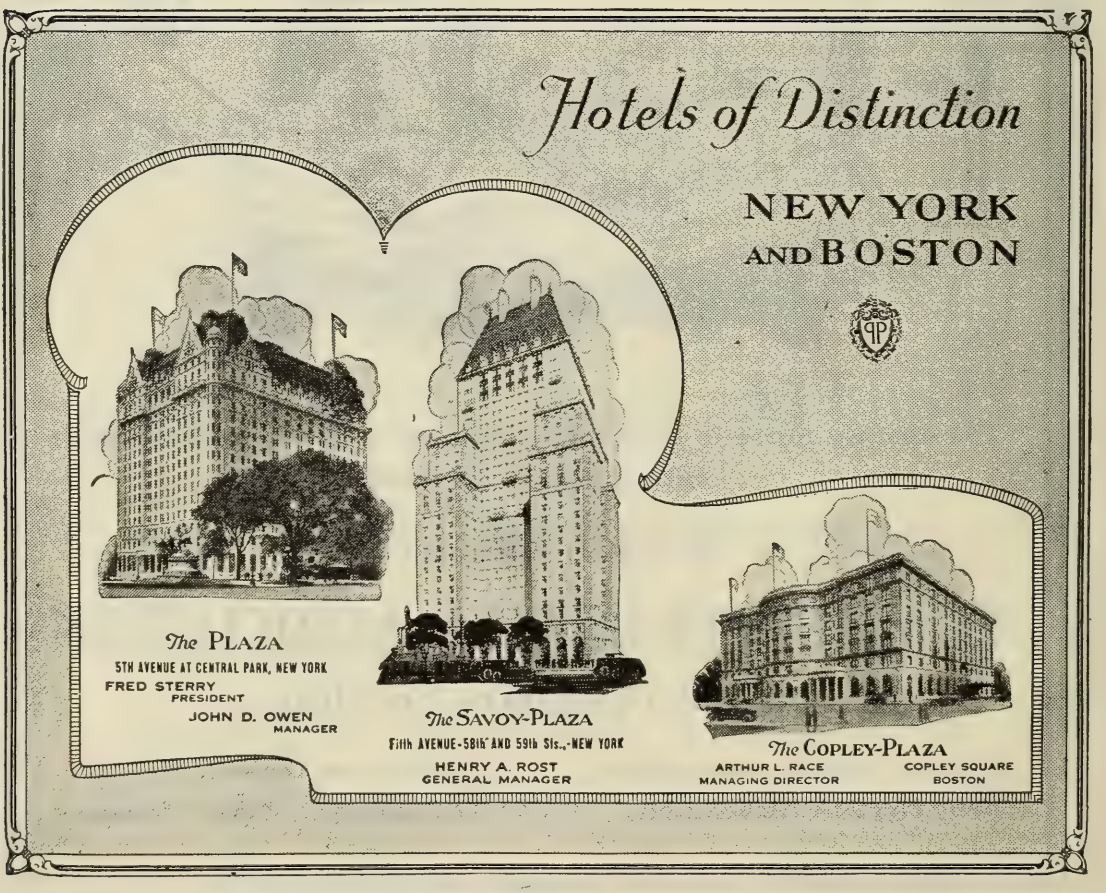
hysteria of an epoch. To the graces and languors of Carpeaux is opposed an implied anguish with some Prud'homme exclaiming: 'We dance on a volcano.' There is a certain threatening in this bacchanale, a drunkenness, as it were, warning itself of its decay, perhaps by the dissonances and shock of timbres, especially the repeated combinations in which the strings grate against the brass."

We are indebted to Mr. Alfredo Casella, the celebrated composer and pianist, for the following information.

"The Waltz" was sketched by Ravel during the war and completed in 1920. The themes employed are of the Viennese nature. "The Waltz" was composed with the thought of a dance-production, but Ravel had no exact idea of a choregraphic production. In November, 1920, Ravel and Casella played an arrangement for two pianofortes at a concert of the Schoenberg-Musikverein in Vienna.

"The poem is a sort of triptych:—

"*a.* The birth of the waltz. (The poem begins with dull rumors—as in 'Rheingold' and from this chaos gradually takes form and development.)



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("N. C." in *The Manchester Guardian Weekly* of November 23, 1928)

A hundred years ago today Schubert died in Vienna in his thirty-second year. He lived at a time when the youth of his city was anticipating Mürger by nearly a quarter of a century. The "Biedermeier" period in Vienna's culture had for its setting not always the cold-cupboarded attic of Rudolph, Marcel, Colline, and Schaunard, but sometimes the lusty *Gasthaus* and, when the luck was in, the bourgeois drawing-rooms of the Bruchmanns, the Spauns, the Fröhlichs.

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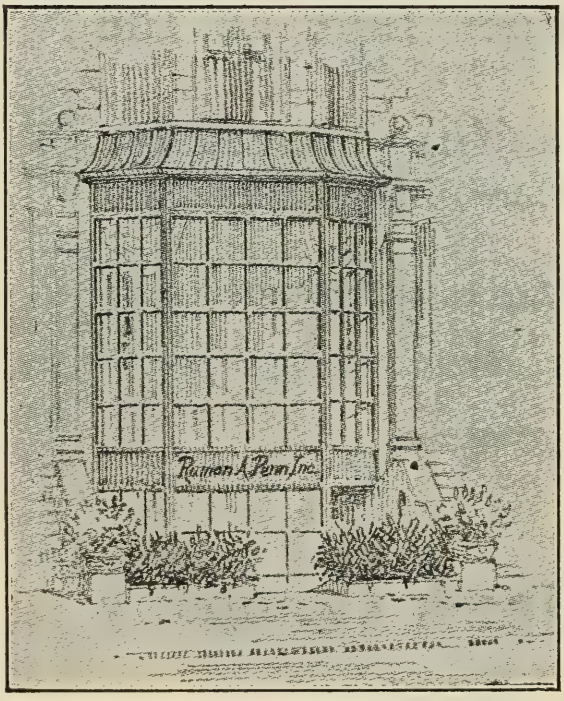
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Sentimental biography still perpetuates the legend of Schubert the constantly poverty-stricken and illiterate peasant. He was educated at one of the best secondary schools of his day, and his father had a sound if narrow culture. Throughout his life Schubert drew his friends from the ranks of Vienna's artists and poets. The best houses of the city were open to him. Schubert, were he alive today, might have to walk far through the center of Manchester to find his superior in culture and taste. Vienna did not let him starve, week by week. His genius was not altogether neglected. In one year, 1826, six different publishers brought out his works, issuing in all 106 different compositions. Between 1820 and 1828 his income from music has been estimated at £575. The sum seems scandalous until we are reminded by Mr. A. H. Fox-Strangways that money went farther in Schubert's day than it does in ours. Schubert's earnings in the last eight years of a young life can safely be calculated in modern cash values at more than £350 a year. At the age of nineteen he cut free from the drudgery of schoolmastering and for the remainder of his days he devoted himself to composition, declining the routine of music teaching. On one of his summer

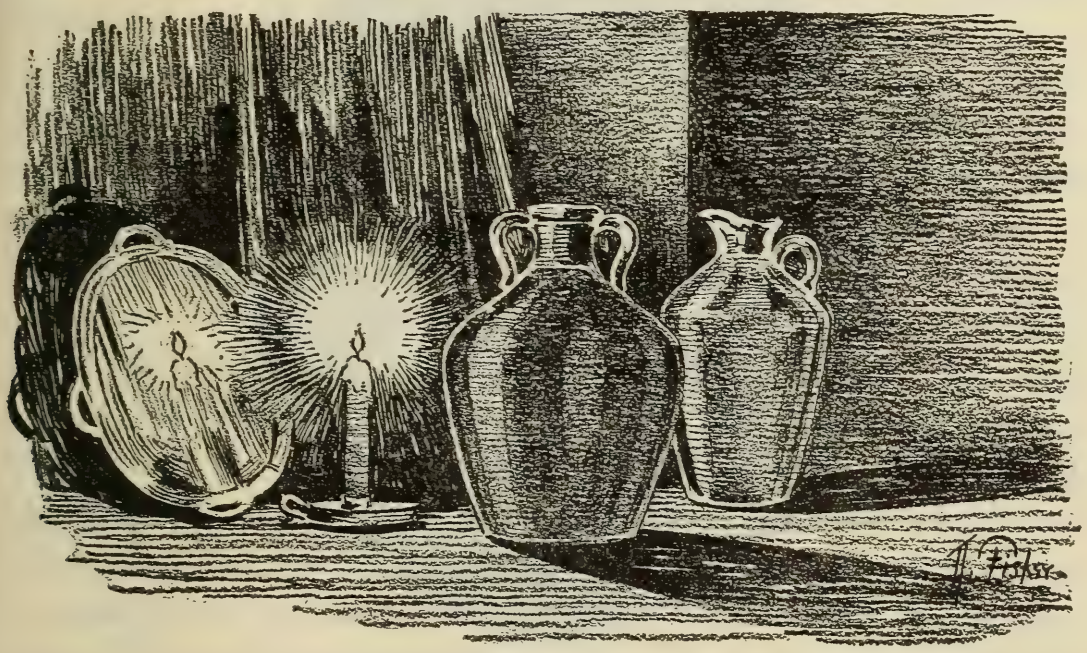


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jaunts through Upper Austria he writes a letter saying that his songs are known and sung everywhere. Even the musical critics recognized his genius. Reviewing the first performance of "Rosamunde" in 1825 the "Wiener Zeitschrift" spoke of the "genius of this *popular* master" (our italics). At the age of twenty-two his first opera was produced; at the age of 19 he had the happy knowledge that one of Vienna's greatest singers was interested in his works and introducing his songs to the city's most distinguished places. When we deplore Schubert's income from music we must remember that in his period the public vocal recital was almost unknown. In his lifetime Schubert gave only one concert; it attracted a crowded audience, the largest ever seen in the hall of Musikverein. The pathos of Schubert's life was not the product merely of a slender purse. From the portraits of the man we might indeed gather that he was one of a very respectable and comfortable community. His sadness, when it came upon him, was a thing of the imagination; had he been as prosperous as Crœsus he would

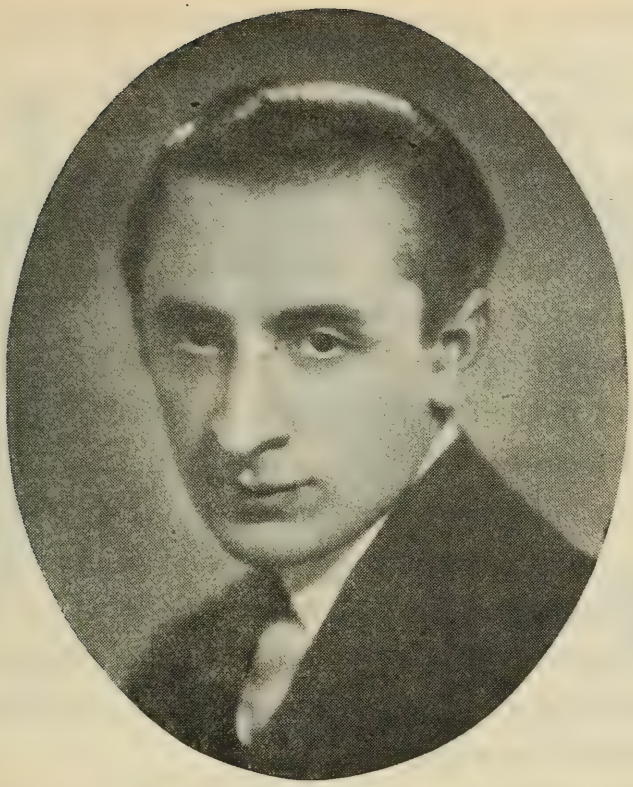
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still have written his greatest music out of his moments of, to use his own word, "suffering."

Modern criticism has not hesitated to accuse Schubert of over-indulgence in pleasures not exactly noble; it has even been argued that he tended to dissipate his creative powers by allowing himself to be "led away" too easily by his friends. The fact is that as artist and man he lived a pretty full life, according to the middle-class æsthetic and social fashions of his day. Consider the extent of his output, and let it then be asked whether his genius during a brief lifetime could have been better served by the more thrifty habits of certain modern composers: six Masses, over 600 songs, thirteen or more piano sonatas, the Impromptus and Moments Musical, eight symphonies, fourteen string quartets, the "Trout" Quintet, the C major String Quintet, five trios, and the Octet, about a dozen operas and singspiels, and a heap of other music in various forms—here is only a sketchy outline of his output.

In one year, 1815—he was then eighteen,—he wrote two symphonies, a string quartet, four piano sonatas, an Adagio, twelve

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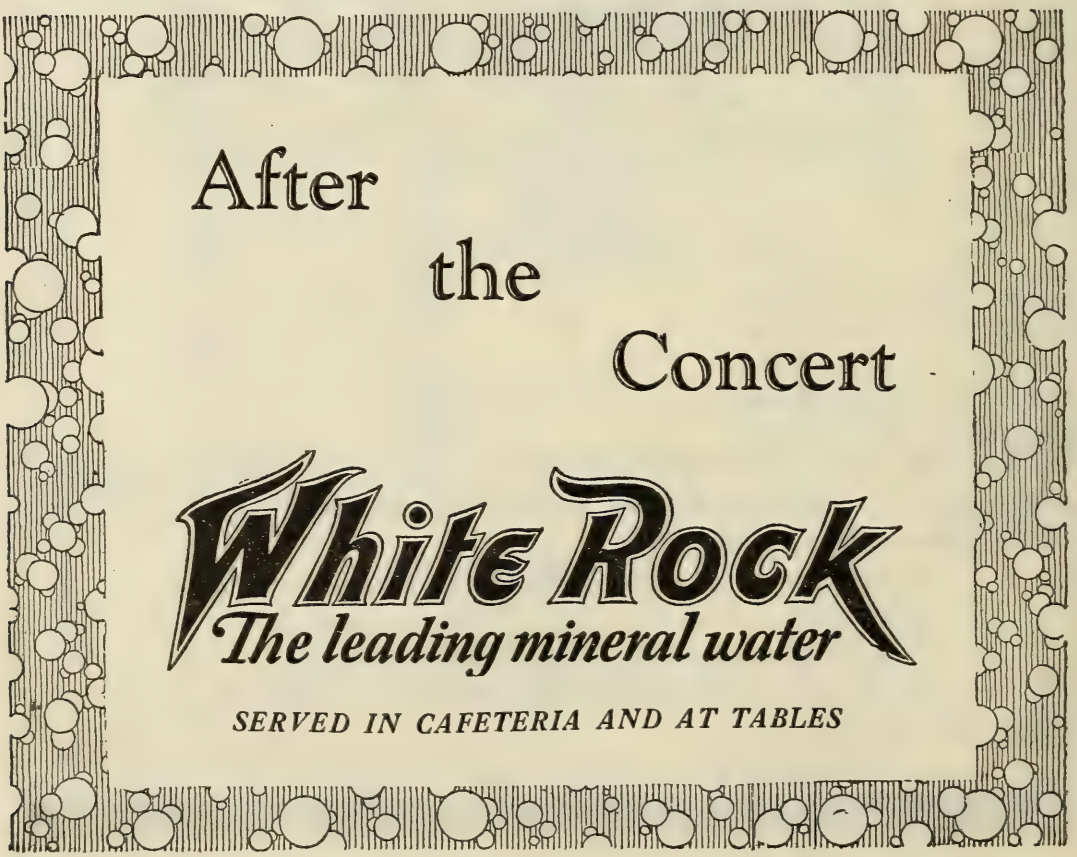
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dances, ten variations for piano, two Masses, a Stabat Mater, five large dramatic pieces, and 146 songs. It may be true that he ought to have blotted many more pages than he did, but that is a point of view which does not recognize that lyrical genius must trust its impulses in and out of season and risk the mis-hits of the spontaneity that is the first condition of its being. Schubert, at the end of his life, was thinking of taking lessons in counterpoint. It will be sensible for us to applaud the instinct which, while he was young, led him to hold back from placing his muse in the grip of more science than the spirit of pure song craved after. Had he lived longer, his intellect might conceivably have hardened and sought to use music as a serious criticism of life. The C major Symphony and the String Quintet in the same key tell of a bigger Schubert than the singer of the world's sweetest songs. But who of us today can regret that Schubert composed as he did compose, profusely, sometimes uncritically? A Schubert with an art of half of Bach's masterly formalism would be a Schubert so much the less lovable than the man whose centenary the whole world is now celebrating with a sincerity not at all common on such occasions. A sane criti-





FOR thirty years Haydn remained in the service of the Esterhazys as leader of Prince Nicholas's private orchestra. When the prince died, in 1790, Haydn was for the first time his own master, free to go wherever he would. His fame, which was world-wide, assured him a warm welcome, no matter in what capital he might take up his residence. His pensions and savings secured him from all fear for the comfort of his declining years.

When Mozart returned to Vienna, he found his old friend Haydn, on the eve of starting for London, he having been engaged for concerts there. Mozart was doubtful concerning the advisability of Haydn's journey to London. "Papa," said he, "you are not fitted for the great world, and you speak too few languages." To which Haydn replied, "But my language is understood all over the world."









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cism sees that the defects of a great artist are part of his style. God Almighty alone has the right to ask whether Schubert made the most of his gifts; the rest of us must thankfully take our Schubert as we find him.

A centenary review has so little space to spare that Schubert's Lieder must be merely mentioned—taken for granted. But if he had never written a single song and only his instrumental works, our view of the nature of his music would be much as it is today. All that he composed lived in a ceaseless current of song. He was, indeed, the first great composer to warm music through and through with the homely poetry of the folk. Beautiful though the melodies of Mozart are, they live in an air of eigthteenth-century refinement; their poise is aristocratic. There is no landscape in Mozart, but the music of Schubert is full of landscape. Though Beethoven had his movements of pastoral relaxation, it was the relaxation of a giant who came down for a while from austere and sublime heights. Schubert made music familiar; he took the art on happy jaunts through the meadows; he let it linger over the rustic bridge and watch the busy stream, with the trout flicking its tail in the running water;

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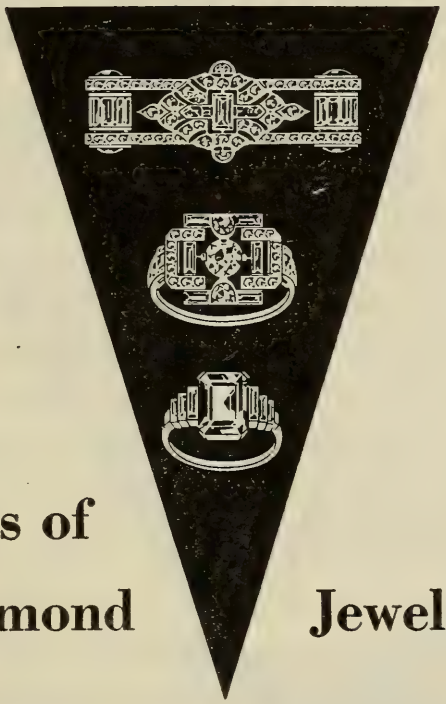
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he gave music an ear with which to listen to the mill-wheel and the call of the post-horn; he gave it also a heart simple enough to beat with the heart of the lover who waited for a letter from the beloved.

Schubert made music kindly and humane. For even his chamber compositions have the urge of his own nature; their themes seem to ask to be sung rather than played. He seldom wrote music which was instrumental in the sense that the music of Mozart is instrumental. Melody in Mozart is never so charged with the lyrical impulse that it threatens to run away with Mozart the superbly poised symphonist. Mozart's tunes—even in his operas—lend themselves freely to the plan of classical instrumental form; they do not move with the heart and blood pulse of familiar song—song so instinct with a human spontaneity that its transitions cannot always be anticipated. The true instrumental tune is easily subjected to the requirements of formal logic; it will mingle with other tunes on equal terms in a symphonic scheme: it will gladly serve as simply one strand amongst others in a symphonic web. But pure song is tyrannical; it lends itself to statement and repetition—not willingly to development. That is why folk-song has so seldom provided a

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basis for a symphony. Schubert, as we have seen, drew freely on the melody and poetry of the folk. It is not surprising, then, to find that Schubert's instrumental works are often (though not habitually) strongest in their expositions or statements, and are frequently "unclassical" in the development sections. Pure song, let it be said again, mainly thrives on statement and repetition. Schubert loved to sing a tune over and over again because it was in itself complete and well worth repetition. This is not to imply, of course, that Schubert did not know a magical way of his own whereby to carry along an instrumental work. Because of his transitions of melody, his chromatic alterations of harmony, he is classified today as the first of the Romantic composers. But these mutations were the outcome of his own poetic sensibility; they had nothing to do with the sequence and logic of the classical forms. At his greatest he created or envisaged form of his own, and the transitions of it can often be fully appreciated only in terms of the workings of the spirit that moved him. Yet he has been taken to task by criticism for characteristics which are not always grave faults *unless* regarded

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from the standpoint of the classical style—an instrumental and not essentially lyrical style.

Schubert wrote much music from sheer habit, true; then he was a mechanical worker in the tricks of the trade of his day, "lacking," as Mr. Cecil Gray has momentously written, "the cerebral power which is the necessary concomitant of the highest artistic achievements." Here is a typical attitude of mind of much modern Schubert criticism; it overlooks the fact that Schubert made the bulk of his music at a time of life when, with all his genius, he could not possibly have come to the intellectual mastery needed in the creation and filling of new and big instrumental forms. While still a boy Schubert prefected the song for voice and pianoforte; his imagination was old enough then to take the measure of a moderate-sized canvas. At the age of thirty-one he had grown large enough in imaginative sweep and power to compose the C major Symphony. While it is true, then, that a vast amount of Schubert's music is mild, even trivial, in conception and technique alike, criticism will

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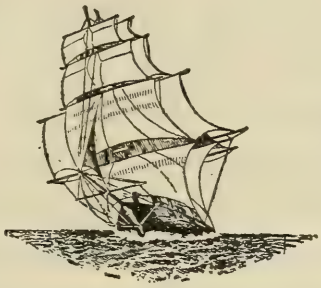


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do well not to base on this routined output a judgment which leaves out of account the Schubert of the year of his death.

In 1828 he wrote, besides the C major Symphony, the String Quintet, the "Schwanengesang" settings, which include the grim, hard-fibred "Doppelgänger," and the Piano Sonata in B flat. Faced by such works, the epitaph of Grillparzer comes to mind: "Music has here entombed a rich treasure, but fairer hopes." Fairer hopes! In that last year was the advent of a graver note in his music a certain sign that Schubert's mind was indeed becoming tougher with the stuff of what Matthew Arnold called "criticism of life?" Or was this graver note nothing but the deepening of the original lyrical impulse? Were Schubert's solemnities like the solemnities of his life—accidental and secondary? Schubert's pathos steals in swiftly and goes as swiftly; it seldom hints of the tragic sense, the philosophic habit of mind.

> Fancy, who leads the pastimes of the glad,
> Full oft is pleased a wayward dart to throw,
> Sending sad shadows after things not sad.

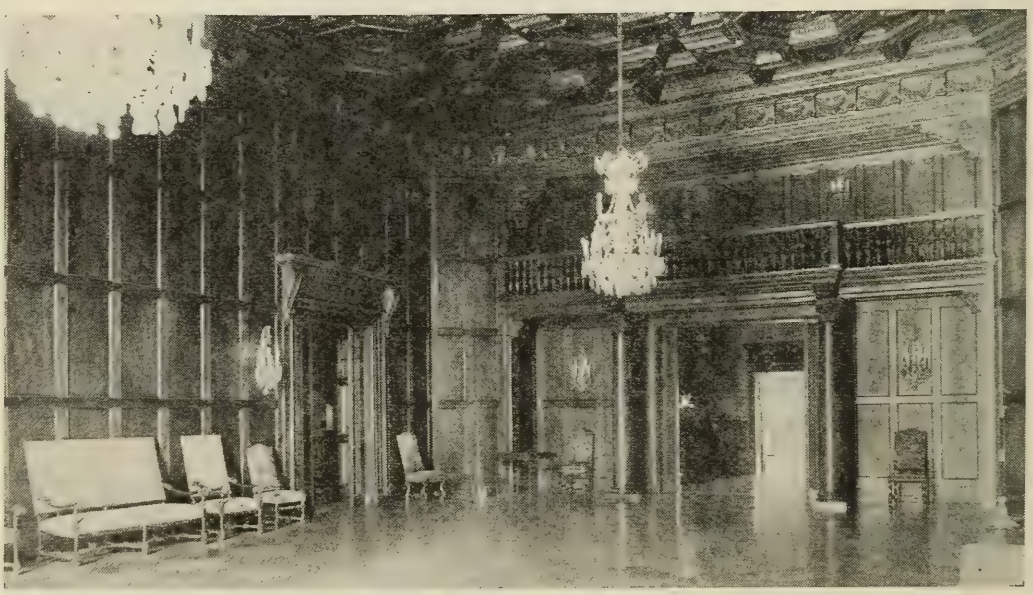
But nobody but the critics will pause in this year of Schubert's

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centenary to ask whether Schubert died before his time with a masterpiece in him of even bigger mental span than that of the C major Symphony. The world at large will be satisfied to cherish the Schubert who during the brief life that was his portion gave to the world the loveliest music it has ever known.

WHERE OPERA FAILS: SOME GASTRONOMIC REFLECTIONS

(By H. E. Wortham in the *Daily Telegraph*, London, May 26, 1928)

It is too much to expect that opera, bemused as it is with the cruder emotions and the purple passages of life, should have attempted to embrace gastronomy in its would-be synthesis of the arts. But when one remembers that eminent composers have not infrequently been epicures—Rossini and Wagner being two conspicuous examples—and that singers are notorious for their addiction to the pleasures of the table, it is rather surprising that the characters of

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opera, on the rare occasions when they are permitted to dine, have to do so with such conspicuous discomfort.

There is Scarpia, for instance. He has the makings of a gourmet, and in a less troublous world than Puccini's he might have been able to follow the quiet gleam which sapidity sheds on its votaries, subduing the baser passions and ensuring that your true gastronomer shall rise from the table a better as well as a stronger man. But he is never given a chance, poor fellow!

Puccini loads the dice against him from the very beginning of that fatal supper. He is told, for instance, to show agitation and disquietude, and to look at his watch from time to time. Could there be a more inauspicious start for any meal? Yet he is sufficient of a connoisseur to dislike music whilst he sups—where Don Giovanni fails sadly—and he rises to shut the window when the Gavotte from the Palace is heard. In other small things he shows that potentialities of finer living were his—he wipes his glass Bordeaux fashion, only to spoil the gesture by drinking Spanish wine, and he admits to the curiosity which the gourmet shares with all other Seekers in asserting that he wishes to taste of as many of the "opera divina"

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as he can, though here he is not confining himself to food and drink, as the honourable epicure should do.

Scarpia fails, and it is better not to waste sympathy on such an unpleasant creature. All the same, he might have been capable of better things, as he shows in his half-aside, after Mario has been taken away: "My poor little supper has been interrupted."

Another supper, interrupted in even more signal fashion, was the last which Don Giovanni enjoyed upon this earth. The Don's appetites were all cast on the heroic scale. He lived intensely, and not least so when he sat down to dine. Nowadays gormandising has gone out of fashion. The craze for speed has involved gastronomy, and even the dinners of the Edwardian age seem overlong to the present generation. But we should not forget that Brillat-Savarin considered the finest type of gastronome to be a combination of the gourmet and the gourmand, of the man whose discrimination was as nice as his appetite was insatiable. So Don Giovanni has claims to be considered the greatest character opera has produced in this particular category, "Ah; che barbara appetito Che bocconi da gigante," remarks the half-wistful, half-admiring

A Noble Rake

By ROBERT S. FORSYTHE

All the great figures of the early eighteenth century file through the pages of Professor Forsythe's book as they do through the pages of Thackeray's *Henry Esmond;* for this is a true account of the somewhat sordid career of the mediocre profligate who served Thackeray as the original of the villain of his great romance. To add to the attractiveness of the book to anyone who cares for eighteenth-century things, there are fifteen reproductions of rare mezzotints and a wealth of antiquarian footnotes. $3.50 a copy

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Leporello, who hovers between wonder at his master's freedom with knife and fork and fear that there will be nothing left for himself.

Don Giovanni's own enjoyment is undisguised. "Ah, che piatto saporito," he remarks of one dish, which an English translator (not Professor Dent) renders, "Why, this cream would honor 'Gunter.'" A delicious tribute to a rendezvous which throughout the Victorian era was the polite resort for afternoon tea—as it is still. One discovers why the translator has made Don Giovanni thus extol Gunter when Leporello interjects that his master is hungry as a hunter. Much may be forgiven a poet in research of a rhyme, but the fact that in the process he makes Don Giovanni extol a cream—perhaps even an ice cream—when your true gourmet considers that real sweetness only lies in savoury things, is as serious a reflection as has ever been made on the Don's taste. There is another point which shows the Don to be a gastronome—at least his rebuke to the statue of the commandant for arriving late to the dinner may be considered as an indication that he himself recognized the virtue of punctuality.

Still, it would be idle to assert that Don Giovanni's last dinner has any real comfort in it. And when the mind runs over the



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banquets, the petit soupers, even the cafés au lait of opera, it is difficult to discover anywhere much of that quality which we profess to prize so much nowadays. Certainly it is not to be found in the "orgia" which comes near the beginning of "The Huguenots." Of all stage meals, that is usually the stagiest. Never are the flagons more palpably empty, the platters more obviously filled with dummies, and the tune, which rocks to and fro round the third, the weakest note in the scale, adds to the emptiness of the scene. It is so easy, alas! to cast stones at poor old Meyerbeer.

But all composers are much of a muchness when they allow their creatures to nourish themselves. "Oh! those delightful suppers of the Quartier Latin," one reads in the explanatory letterpress of Act II. Yet how do Marcel and Schaunard and Colline react to the menu at the Café Momus? They do not take the waiter for counsellor, as does the wise diner, asking his advice, and even following it when it agrees with his own inmost convictions—those convictions which have their origin in the profoundest persuasions and beliefs of the salivary glands. By no means. They simply shout for anything they see written down. Schaunard orders venison and lobster (an impious combination), Marcel turkey, and



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Colline caps Schaunard's order for Rhine wine with another for claret. Is any delight to be extracted from such a formless meal?

On the whole, Louise's father is as well treated as anyone. He comes home, and kisses his charming daughter in the reposeful key of D-flat, he serves the soup to the common chord of straightforward F major, and has four quiet bars, mainly in D-flat, in which to consume it—one prays it may not be too hot! The ragoût enters less invitingly to the key of C major, but by the time the honest father has begun to serve it we have modulated to the minor, and all sorts of harmonic adventures follow before the good fellow wipes his mouth and sucks the ends of his moustache in D-flat once more—the key of sound digestion, in which fathers post-prandially embrace their daughters. After that one feels that C major is good enough a key to light his pipe in. Louise's father may have been a hardly-used proletarian, but at any rate he has been allowed to sup with a comfort vouchsafed to none of the grandees of opera.



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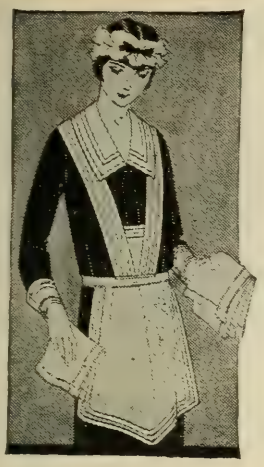
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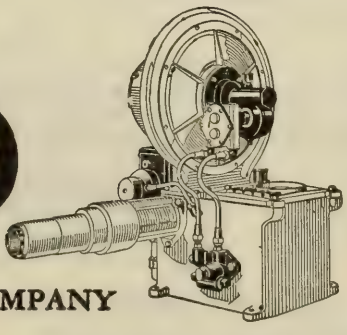
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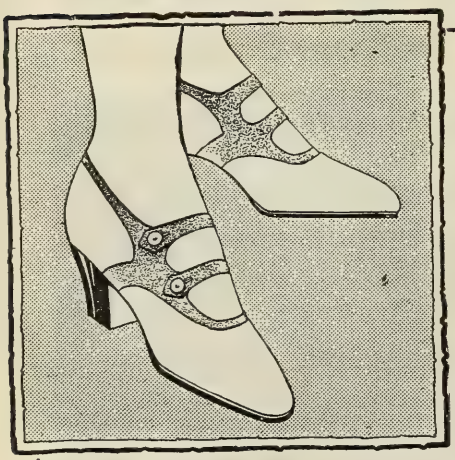
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"It is in three movements. The first has the caption: '1620. The Soil—The Indians—England—The *Mayflower*—The Landing of the Pilgrims.' The second, '1861–1865—Hours of Joy—Hours of Sorrow.' There is here another Whitman quotation:

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spiritual development is indicated. Apparently Bloch is writing programme music. He has used a 'programme' as a kind of background for the expression of moods, retrospects, prophecies. His musical synthesis is crowded with thematic material that has come from the soil. There are various captions and explanations in the score, and precise indications of the passages which they suggested. 'The Soil' underlines the opening measures. There are heard Indian songs—festive songs, war songs, songs of death. An old English march is the passing reference to England, from which the Pilgrims were driven. Then, anticipating the anthem, is heard, mysteriously, from far away, 'The Call of America,' and 'The Sea.' Then 'Struggles and Hardships,' and an old sea chanty in the orchestra. There is presumably description of turmoil and storm, then the caption, 'Loneliness,' and accompanying a motive which sounds softly, like a distant march, in the depths of the orchestra, 'Building

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1921. April 29. Two Poems: "Winter," "Spring." Mr. Monteux, conductor.

1923. April 13. "Schelomo" ("Solomon"), Jewish Rhapsody for violoncello and orchestra (Jean Bedetti, violoncellist). Mr. Monteux, conductor.

1925. December 11. Suite for viola (Jean Lefranc) and orchestra. December 24. Concerto Grosso for string orchestra with piano obbligato (Jesus Maria Sanroma, pianist). Mr. Koussevitzky, conductor.

1926. April 16. "Trois Poèmes Juifs." Mr. Koussevitzky, conductor.

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In 1916 Bloch talked with a representative of *Musical America:*

"My birthplace? Geneva, the home of my father and my father's father. My career has been quite uneventful. At Geneva I studied with Jaques-Dalcroze. When I was sixteen, I left my home for Brussels, where I studied violin with Ysaye. I spent three years in Brussels, and then traveled into Germany to absorb the classical forms. My master there was Ivan Knorr, at Frankfort-on-the-Main. He was a profoundly great pedagogue. He taught me the greatest thing of all—he taught me to teach myself. The true teacher, the genius, will teach you to teach yourself. For it is only what you unturn through your own efforts, what you discover after grim and long pondering, that really benefits you. I had studied harmony and mastered it to the satisfaction of my teachers before going to Frankfort. However, I insisted on Knorr's going over the ground with me, and within a few months I conquered it for myself. He made me *think* and reason for myself. It was at this time that I met my wife in Frankfort. After that I went to Munich and studied a little with Thuille. I composed my first symphony in Munich, and then went to Paris."

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Let us add that Bloch's father was a Jewish merchant. Bloch studied solfège with Jaques-Dalcroze and the violin with Louis Rey between 1894 and 1897. At the Brussels Conservatory (1897–99) he studied composition with François Rasse. The years 1897–99 were spent at Frankfort. Bloch returned to Geneva from Paris in 1904, became a bookkeeper in his mother's shop, and gave his spare hours to composition. In 1909–10 Bloch conducted orchestral concerts at Neufchâtel and Lausanne. From 1911–15 he taught composition and æsthetics at the Geneva Conservatory. He came to America as conductor for the dancer Maud Allan,* and in 1917 taught at the David Mannes School of Music. In 1920 he was appointed director of the Institute of Music, Cleveland, Ohio. He resigned this position in June, 1925.

His chief works are as follows:

1900. Symphonic poem, "Vivre—Aimer."

1901–02. Symphony in C-sharp minor. Produced in 1910 and warmly praised by Romain Rolland. Bloch wrote that it was "refused by the majority of conductors in Europe because it was unknown."

1904. "Macbeth," lyric drama in three acts with prologue (seven scenes),

*He made his first appearance in New York as a conductor on October 16, 1916, when the Maud Allan orchestra accompanied the dancer and Bloch's "Hiver—Printemps" was played.

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libretto based by Edmond Fleg on Shakespeare's tragedy, was begun. Lucienne Bréval* was instrumental in obtaining the production at the Opéra-Comique, Paris, on November 30, 1910. There were ten performances that year†

1904. "Hiver—Printemps," orchestral poem.

*Lucienne Bréval, whose real name is Berthe Agnès Lisette Schilling, was born at Berlin on November 4, 1869. As a pupil of Warot at the Paris Conservatory, she took in 1890 a second prize for singing, and as a pupil of Giraudet, a prize for opera. (At the age of 17 she took a prize for piano-playing at the Geneva Conservatory.) She made her début at the Paris Opéra on January 20, 1892, as Sélika in "L'Africaine." She remained at the Opéra until 1900, having been the first to take the leading parts at that house in "The Valkyrie," "The Black Mountain," "The Mastersingers," "La Burgonde." In 1901 she created the part of Griselides in Massenet's opera, but she returned to the Opéra in 1902; creating Vita in "L'Etranger," Sephora in "Fils de L'Etoile," Ariane in "Ariane," Lady Macbeth in Bloch's opera, and Armide and Phèdre in the revivals of Gluck's "Armide" and Rameau's "Hippolyte et Aricie." She sang in Boston, as a member of Grau's Metropolitan Opera Company, Valentine (April 2, 13, 1901); Brünnhilde (April 9, 1901)—first time she sang the part in German; Chimène in "The Cid," (March 14, 1902), first performance of the opera in Boston; Valentine, March 19, 1902. Her voice was warm and rich. She was a handsome woman and an excellent actress.

†Macbeth, Albers; Macduff, Vieuille; Duncan, Feodoroff; Le Portier, Delvoye; Malcolm, Mario; Le Meurtrier, Azéma; Banquo, Jean Laure; Lennox, Gilles; Le Viellard, Payan; 1re Apparition, Guillamat; Le Serviteur, Pasquier; Lady Macbeth, Mme. Bréval; Lady Macduff, Mlle. Vauthrin; Une Sorcière, Mlle. Brohly; Une Apparition, Mlle. Raveau; Une Sorcière, Mlle. Charbonnel; Une Sorcière, Mlle. Espinasse; Le Fils de Macduff, Mlle. Carriére; Fléance, Mlle. Fayolle; Un Enfant, La petite Privat. Franz Ruhlmann conducted.

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1913–15. "Psaume 114," "Psaume 137," for soprano and full orchestra; "Psaume 22" for baritone and full orchestra. Text translated into French by E. Fleg from the Hebrew. Produced in New York, May 3, 1917.

1913–16. Symphony, "Israel," for full orchestra. Two movements comments complete. Produced in New York, May 3, 1917.

1916. "Schelomo," Hebraic Rhapsody for violoncello and full orchestra. Produced in New York no May 3, 1917 (Hans Kindler, violoncellist).

1916. Quartet, B major, for strings. Produced in Boston by The Flonzaley Quartet, January 8, 1917.

1916. "Symphonie Orientale," on Jewish Themes.

1917. "Orientale," for full orchestra. "Jezebel," opera, not yet completed. Sketches for other Jewish works.

"Baal Shem" or "Three Pictures of Chasidic Life" for violin and piano. First performed by Bronislaw Huberman, violinist, in New York, on March 21, 1924; Siegfried Schultze, pianist.

1924. Concerto Grosso for strings and pianoforte. Cleveland, Ohio. Institute of Music, June 1, 1925: Walter Scott, pianist; Mr. Bloch, conductor. First public performance, August 15, 1925, at the Hollywood Bowl, Los Angeles. Mr. Bloch, conductor.

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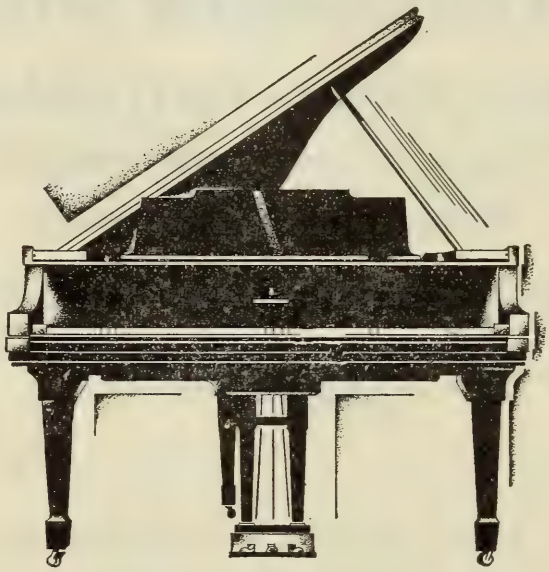
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I. Allegro moderato.
II. Andantino con moto, quasi allegretto.
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SYMPHONY, C MAJOR, NO. 3, OP. 52 . . . . . JAN SIBELIUS

(Born at Tavastehus, Finland, on December 8, 1865; now living there)

This symphony, dedicated to Granville Bantock, is dated 1907 and was first performed at Helsingfors in that year. It was played at Leningrad in November, 1907, when the composer conducted. He conducted when the symphony was performed in London by the Philharmonic Society on February 27, 1908, and again on February 20, 1921, at a concert of the visiting Birmingham Orchestra.

The first performance in the United States was in New York by the Russian Symphony Society, Modest Altschuler, conductor, on January 16, 1908. It was played in Boston on November 9, 1928.

The performance in New York was said at the time by the leading critics to be wholly inadequate. In London the symphony was said by the *Times* to be "the most difficult kind of music to play, because every detail must be right or the result is manifestly wrong. . . . It is a remarkable work which seems to have more in common with the lately produced Fifth Symphony in E-flat than with the more elusive No. 4 in A minor. Simple, indeed almost

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conventional in structure, it is propelled forward by the muscular energy of its rhythms. One misses the slow movement, for the middle movement is too persistent in its tread to give one that feeling of breathing space, the reflection and the sentiment which the genuine slow movement affords. Writers about Sibelius generally talk of 'forests and lakes and northern psychology.' That is probably a polite way of saying that he makes them feel uncomfortable and un-homelike. He certainly does in this symphony, at one moment insisting on an idea until he compels the hearer to recognize that there is more in it than he thought, at another passing over almost carelessly something which he wants to linger over. In the end, however, he does convince one that he has said exactly what he wants to say in his own way, and one comes away from a Sibelius symphony with the sense of having gained an experience."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

* * *

As the symphony is dedicated to Granville Bantock, his article "Sibelius: The Man and Artist," published in the London *Times* of February 26, 1921, may be of interest:

"The visit to this county of Jean Sibelius suggests the desirability

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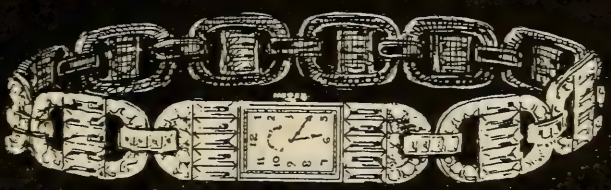
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of our taking thought as to the significance of the career and work of this distinguished and very individual artist. Fifty years ago Finnish music was unknown, and, in the larger sense of the word, practically non-existent. It consisted mostly of rune-songs with the peculiar Finnish idiom of repeated notes, the verse being of the rhythmic structure adopted by Longfellow in 'Hiawatha.' Rather before this time (1835), however, a Conservatorium had been established at Helsingfors, and to this institution Sibelius—who was born in 1865—after studying law for a time, went as a pupil of Wegelius. Later, he studied at Berlin and Vienna; but fortunately this cosmopolitan training has not—as it so often does—obscured the peculiar racial characteristics of his work. It is to him, as the representative of Finnish music, that the land owes her present world-wide celebrity.

"His music is, in a peculiar sense, the outcome of the racial psychology and of its special embodiment in the 'Kalevala.' This is a collection of the floating rune-songs of the land woven by Lönnrött into an epic; and the striking character of these legends is vividly reflected in his music. One of his most arresting pieces—and one of the world's treasures in music—is 'The Swan of Tuonela.' Here we are transported to the River of Death in the gloomy under-

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world—akin to the Styx and Acheron of the Greeks—the conception being largely derived from the black rock-fissures and fjords of this wild northern land. Upon this River of Death floats the mystical Swan, coming to meet the spirits of the departed, and singing her wondrous song. The voice of the Swan is mostly a wild cor-anglais solo, and, once heard, can hardly be forgotten. In other works, such as 'En Saga,' 'Finlandia,' 'Pohjola's Daughter,' etc., the same mental individuality is felt, and many of the subjects have the ring of folk-song—though Sibelius says that he has never used actual folk-melodies, but always freshly conceived motifs—so completely does his mind work in unison with the racial mind, so true is he to type. This fact places his work in a category apart; there is nothing like it in the world.

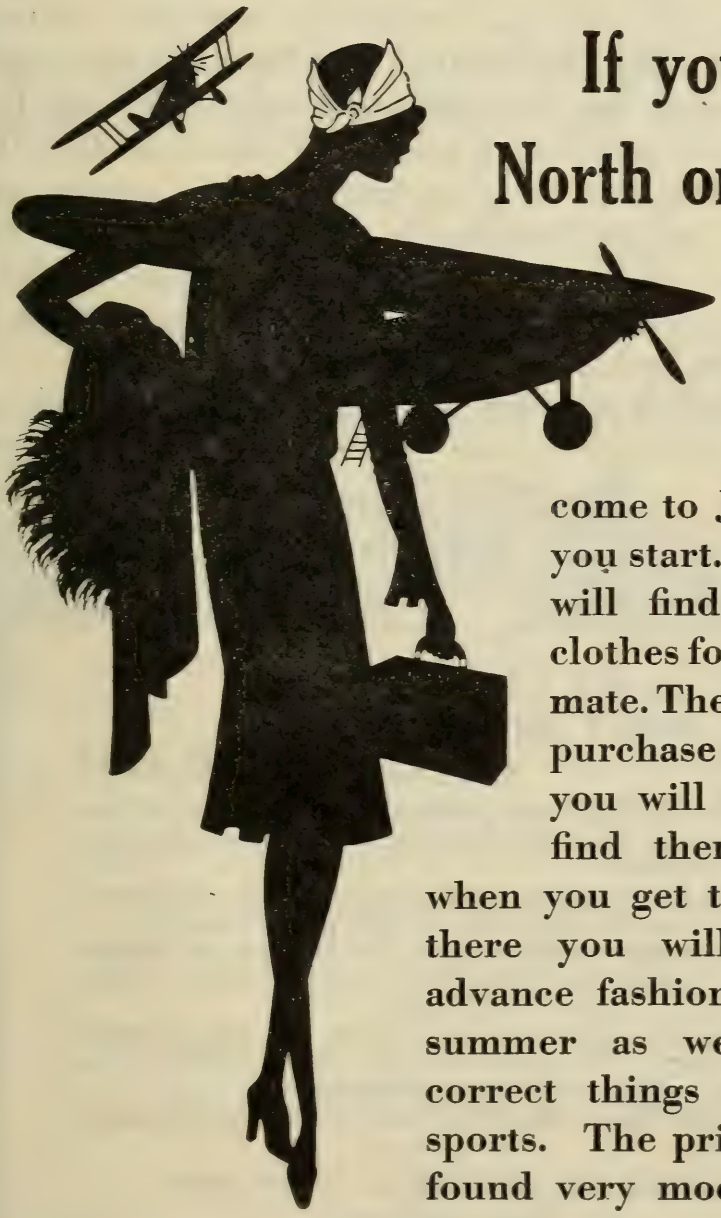
"He has visited this country more than once before. He came over about 1900, at my invitation, to conduct his first symphony at Liverpool. His third was performed by the London Philharmonic Society; and in 1912 he conducted his fourth at the last Birmingham Triennial Festival. These works also have strikingly individual characteristics. He resembles the typical figure of the 'Kalevala,' Old Vaïnamoïnen, the singer and musician; he seems to be always seeking for 'the word of origin' which bestows power

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over the thing named; he is always seeking to refine away the superfluous, and to give *des idées seules,* as he says. There is little of the subsidiary material that 'sets the figure well on the picture'; all is simple, direct, sincere.

"Sincerity—that seems to be the essential nature of the man and the artist; and you can hardly be with him long without feeling it. And he is a true son of the soil. In his music the primitive savagery of wild and untamed races seems to stand out with naked distinctness; and we see a scene of rocks, mountains, caves, forests, and lakes, rolling mists and boiling surf, by the sinister light of storm; we feel how the iron has entered into the soul in this hard land where Winter keeps his relentless grip for six or seven months in the year. Yet there are tenderness and beauty too—real lyrical beauty; and no one can hear such songs as 'Was it a dream?' 'Black Roses,' or 'The Tryst,' without being deeply moved. Another point; there is little or no warfare—battle, murder, or sudden death. For with the Finns the hero has always been, not the warrior, but the singer and magician; and violence is rather drawn from them than an instinctive impulse.

"Altogether, Sibelius is one of the most individual figures in the

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musical world of our time; he has added a new flavor to the art of the world, and stands as the typical and representative Finnish composer."

* * *

Sibelius came to the United States in 1914, arriving in New York. He came as the guest of Carl Stoeckel (now dead), to take a prominent part at the twenty-eighth meeting and concert of the Litchfield County Choral Union, held in the Music Shed at Norfolk, Conn. On June 4, Sibelius conducted his "Pohjola's Daughter"; incidental music to Adolph Paul's tragedy, "King Christian II"; "The Swan of Tuonela"; "Finlandia"; "Valse Triste"; and a composition, then new, the sea-sketch "Aalottarex," which was performed for the first time. Sibelius soon afterwards visited Boston.

On June 17, 1914, the degree of Doctor of Music was conferred on him by Yale University. President Hadley said, presenting the degree: "Dr. Jean Sibelius. By his music intensely national in inspiration and yet in sympathy with the mood of the West, Dr. Sibelius long since captured Finland, Germany, and England, and on coming to America to conduct a symphonic poem found that his fame had already preceded him also. Still in the prime of life, he has become, by the power and originality of his work, one of the most distinguished of living composers. What Wagner did with Teutonic legend, Dr. Sibelius has done in his own impressible way

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with the legends of Finland as embodied in her national epic. He has translated the Kalevala into the universal language of music, remarkable for its breadth, large simplicity, and the infusion of a deeply poetic personality." The commencement exercises included three of Sibelius's compositions. They were conducted by Horatio W. Parker.

Musical America of January 14, 1914, quoted extracts from a letter written by Sibelius to Ivan Narodny: "It is true I am a dreamer and poet of nature. I love the mysterious sounds of the fields and forest, water and mountains. My father was a surgeon of the rank of major in the Finnish army, and died when I was very young. I was educated by my grandmother, who insisted upon my studying particularly Greek and Latin. I was graduated from the University of Helsingfors and studied law, but I did not care to be a lawyer or judge. I determined to become a musician, and began to take lessons on the violin. I had already studied music systematically from my fourteenth year, and even composed simple pieces of chamber music. The fact is, I had made attempts at composition from my very childhood on. My first composition to be performed was Variations for String Quartet, which was played in Helsingfors in 1887. It attracted considerable attention, which was a great encouragement for a beginner. In 1889, I left Finland to study in Berlin. Prof. Albert Becker instructed me there in composition, and it was there that I started my bigger orchestral works. In 1891 I went to Vienna and continued my studies with Karl Goldmark. I also studied a while with Albert

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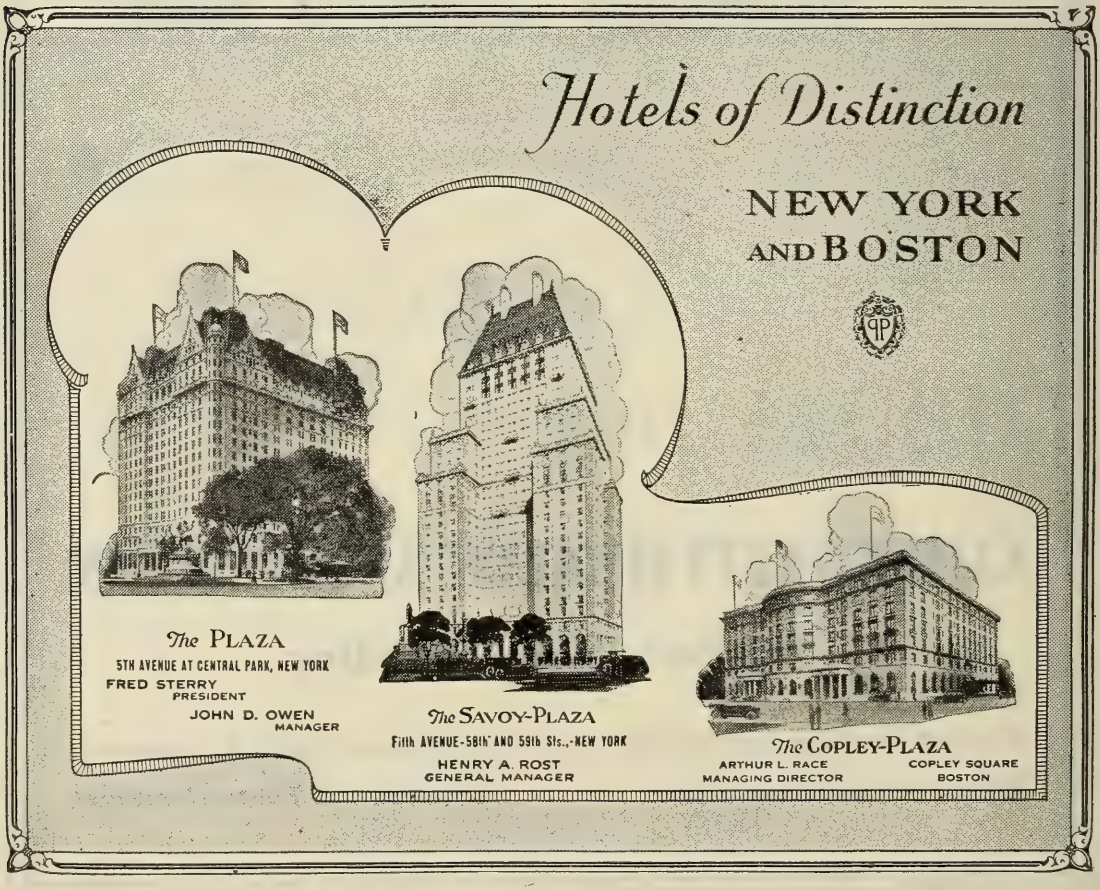
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Fuchs. Those are in brief the principal facts of my musical career. It pleases me greatly to be called an artist of nature, for nature has been truly the book of books for me. The voices of nature are the voices of God, and if an artist can give a mere echo of them in his creations, he is fully rewarded for all his efforts."

* * *

"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and, removed from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is blood-brother to the wind and silence, to the lowering cliffs and the spray, to the harsh crying of sea-birds and the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin. . . . The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern summer, frostily green as the polar lights. The works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing



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* * *

These works by Sibelius have been performed in Boston at the concerts of the Boston Symphony Orchestra:

1904. March 12, Symphony No. 2 (Mr. Gericke).

1907. January 5, Symphony No. 1; April 20, Violin Concerto (Maud Powell) (Dr. Muck).

1908. November 21, "A Song of Spring," Op. 16; "Finlandia" (Mr. Fiedler).

1910. January 1, Symphony No. 2; March 5, "A Sagä"; April 2, Élégie and Musette from Suite "King Christian II." and Valse Triste from music for "Kuolema"; October 22, "Finlandia" (Mr. Fiedler).

1911. January 7, Symphony No. 2; March 4, "The Swan of Tuonela"; November 18, "Karelia" Overture (Mr. Fiedler).

1912. March 9, Violin Concerto (Maud Powell) (Mr. Fiedler); November 16, Symphony No. 1 (Dr. Muck).

1913. October 25, Symphony No. 4 (Dr. Muck).

*"Musical Portraits" (New York, 1920).

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1914. October 24, "Karelia" Overture, "The Swan of Tuonela," "Finlandia"; November 14, Smphony No. 4 (Dr. Muck).

1915. January 23, Symphony No. 1 (Dr. Muck).

1916. March 10, Symphony No. 2; April 7, whole of "King Christian" Suite; November 17, Symphony No. 1 (Dr. Muck).

1917. January 12, "Night Ride and Sunrise," "The Oceanides," "Pohjola's Daughter"; October 19, "Finlandia"; November 2, Symphony No. 4; December 28, "The Swan of Tuonela" (Dr. Muck).

1918. March 1, "Night Ride and Sunrise," "Pohjola's Daughter" (Dr. Muck).

1920. October 22, Symphony No. 1 (Mr. Monteux).

1921. November 11, Symphony No. 2 (Mr. Monteux).

1922. April 7, December 15, Symphony No. 5 (Mr. Monteux).

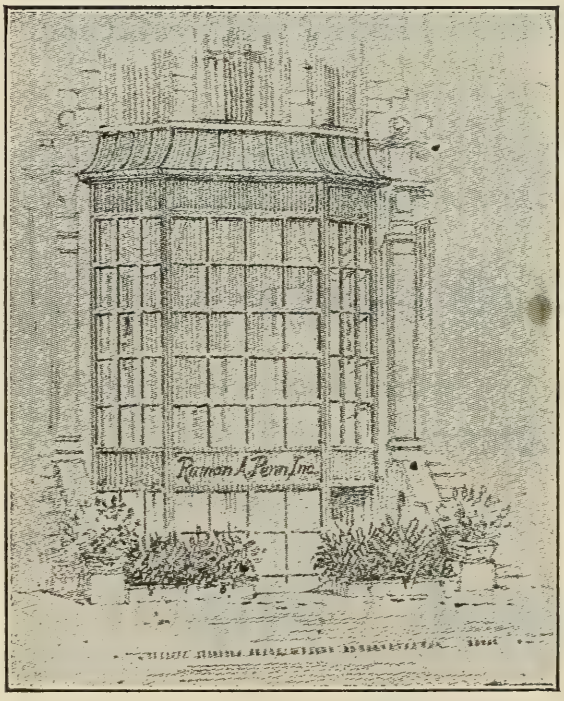
1923. October 26, Symphony No. 1 (Mr. Monteux).

1924. March 27, Symphony No. 2 (Mr. Monteux).

1926. January 15, Symphony No. 1 (Mr. Press, guest conductor); December 10, Symphony No. 7, "Finlandia" (Mr. Koussevitzky).

1927. February 25, "The Swan of Tuonela"; November 11, Symphony No. 5 (Mr. Koussevitzky).

1928. January 27, Symphony No. 1 (Mr. Koussevitzky); November 9, Symphony No. 3.

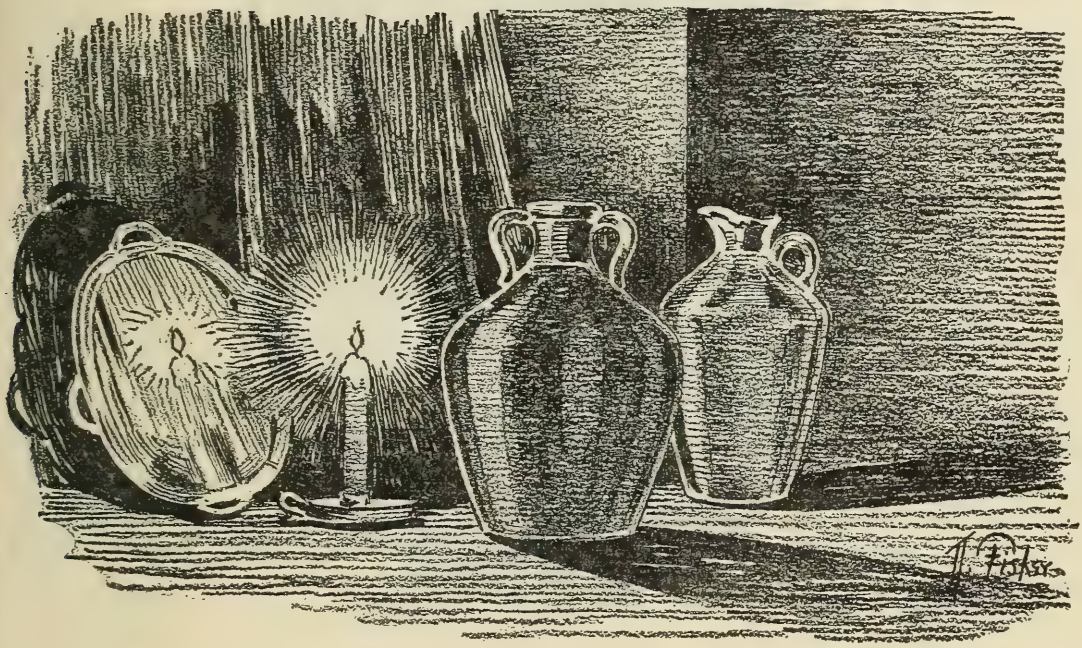


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[*No.* 4 *of a series*]

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Mr. Jesús María Sanromá, pianist, was born in 1903, in Porto Rico, of Catalonian parents. He studied there under Dolores de la Plaza y Bird. In 1917 he was sent to this country by the Porto Rican government to complete his musical education, and in that year he entered the New England Conservatory of Music, studying with David Sequeira. He was graduated in 1920 with honors and as the winner of the pianoforte prize of that year. For seven years following, he studied with Mme. Antoinette Szumowska. He has played in concerts, as soloist with the MacDowell Club Orchestra, the People's Symphony Orchestra, the Boston Musical Assocation, the Flute Players' Club, and more recently with the Boston Symphony Orchestra; he has also given several recitals here. He made a tour of the country as accompanist for Jacques Thibaud. In the season of 1926–27, he was the official pianist of the Boston Symphony Orchestra. In 1926 he appeared in New York as soloist at the League of Composers concert, at which Mr. Koussevitzky introduced Honegger's "Concertino." Mr. Sanromá went abroad last year and studied with Cortot in Paris, and in Berlin with Schnabel. In Berlin, likewise, he made a special study of Ernest Toch's "Concerto" with the composer. He gave recitals in Berlin, Paris, Madrid, and Barcelona.

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Concerto for Pianoforte and Orchestra, Op. 38 . . Ernst Toch

(Born at Vienna on December 7, 1887; now living at Mannheim)

This concerto, composed at Mannheim in the spring of 1926, was published in that year. The first performance was at a concert given by Elly Ney* at Berlin on April 23, 1927, when she also played with orchestra Brahms's concerto in B-flat major and Beethoven's Concerto No. 5, in E-flat major. Willem Van Hoogstraten then conducted the Philharmonic Society of Berlin. There was a performance on July 3, 1927, at a concert of the Frankfort Music Festival: Walter Frey, pianist; Hermann Scherchen, conductor. The concerto was performed in the Salle Pleyel at Paris on May 24, 1928, at the first concert of Mr. Koussevitzky's eighth season in that city: Jesús María Sanromá, pianist; Mr. Koussevitzky, conductor. The programme also comprised Handel's Concerto Grosso, D major, No. 5; excerpts from Honegger's music for d'Annunzio's drama, "Phèdre"†;

*Elly Ney, born at Düsseldorf on September 27, 1882, studied piano-playing at the Cologne Conservatory with Isidor Seiss and Böttcher; at Vienna with Leschetitzky and Sauer. She was awarded the Mendelssohn and Ibach prizes. Married in 1911 to Willem Van Hoogstratten, having taught at the Cologne Conservatory, she made her home at Bonn. For several seasons she has played with orchestras and given recitals in cities of the United States.

†These excerpts were performed in Boston at a concert of the Boston Symphony Orchestra on October 28, 1927.

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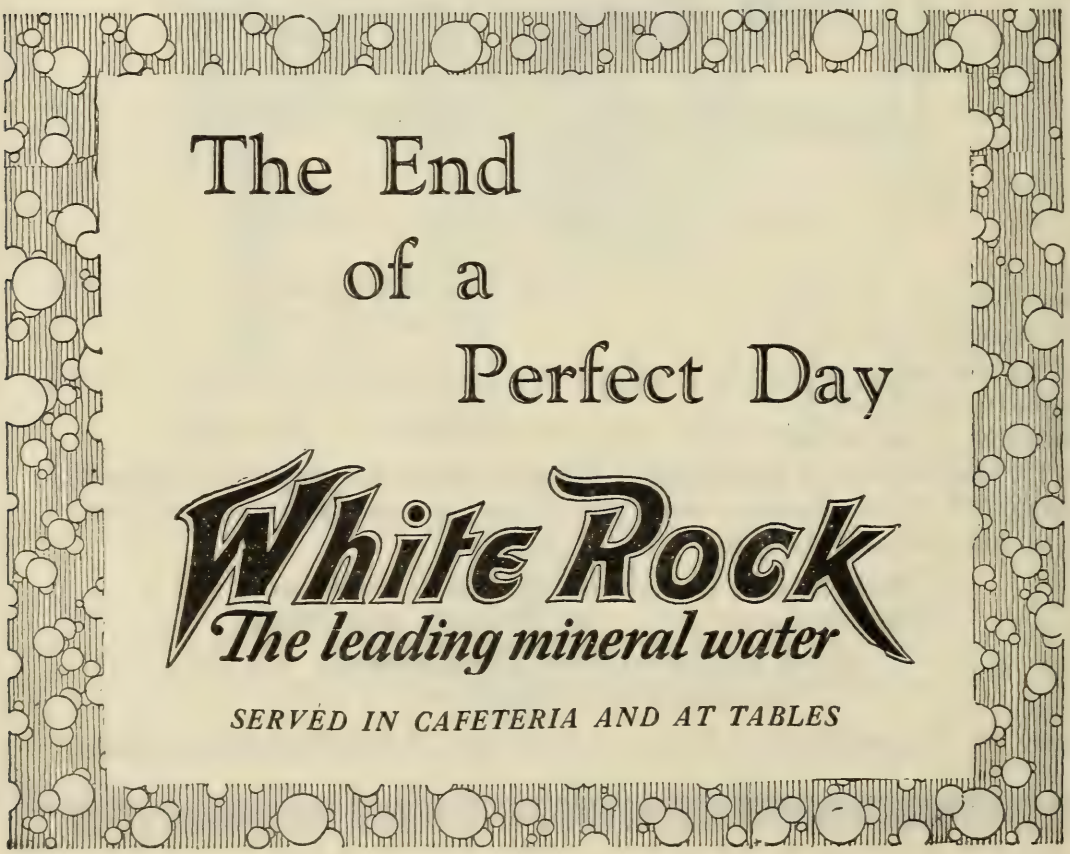
Nicolas Lopatnikov's Scherzo, Op. 16*; Ravel's "Ma Mère l'Oye," and the second Suite from "Daphnis et Chloé."

The concerto, dedicated by Toch to his wife, calls for three flutes (the second and third interchangeable with piccolos), two oboes, four clarinets, two bassoons, a double-bassoon, three horns, three trumpets, three trombones, contrabass tuba, two kettledrums, bass drum, two high kettledrums, cymbals, triangle, tam-tam, Glockenspiel, xylophone, organ, and the usual strings.

The score contains a note saying that to the orchestra belongs the development of a symphonic work: it does not take the rôle of an accompaninent to the pianoforte. "The composer begs the conductor to take this fact into consideration in that which concerns the composition of the orchestra and with regard to rehearsals."

The form of the concerto is free; the music, like much that is contemporaneous in this art, is written in the atonal and polytonal manner. The tempi are varied. In the first eight measures of the score one finds 6-4, 3-4, 7-4, 4-4, 3-4, 2-4, 3-2 and 3-4. Toch seems to be blessed with a sense of humor, for toward the close, when the trombones play a slow and shaking glissando from the top of their range to the bottom (the strings are playing glissando passages of their own), Toch has printed at this place in the score: "*Aber, aber!*" ("But, but!").

*Lopatnikov, born at Reval, Russia, in 1903, studied there, later at the Leningrad Conservatory. After the Revolution he went to Finland, then to Carlsruhe. He ended his studies with Ernst Toch. This Scherzo was performed in Boston at a concert of the Boston Symphony Orchestra on April 27, 1928.





[*No. 11 of a series*]

LIKE most of the great composers John Sebastian Bach was especially poor as a youngster. The boy often walked the twenty miles to Hamburg to hear the old Dutchman Reinken play the organ. After one of these trips, scarcely half way home . . . half famished . . . footsore; he sat down in front of a tavern.

Dinner was in preparation . . . savory odors drifted out from the kitchen. With his meagre supply of money he did not dare go inside. While pondering on his unhappy fate, suddenly the window opened and two herrings were flung into his lap . . . each contained a gold piece.

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The first movement, Molto pesante, introducing an Allegro, is in sonata form. An Adagio follows. The finale is a Rondo disturbato.

* * *

Toch studied medicine, also philosophy, in Vienna. He gave up the practice of medicine for music. As a composer, he is self-taught. He won the Mozart Prize in 1909; the Mendelssohn Prize in 1910; the Austrian State Prize for composition four times. He lived at Frankfort-on-the Main in 1909 and there studied pianoforte-playing with Willy Rehberg.* In 1913 he taught musical theory at the Mannheim High School for Music. In 1921 he lived at Heidelberg, but he returned to Mannheim.

Among his works, besides this concerto, are an opera, "The Bacchantes" (after Euripedes, produced at Mannheim in 1926); Incidental Music to the drama, "Der Kinder Neujahrstraum"; a symphony, "An Mein Vaterland," for solo voices, chorus, orchestra, and organ; "Die chinesische Flöte," chamber symphony for fourteen solo instruments and soprano voice; a concerto for violoncello and small

*Rehberg, a Swiss pianist and composer, was born at Morges on September 2, 1863. His teachers at the Zurich Conservatory (1879–1881) were Robert Freund, Fr. Hegar, and Gustave Weber; at the Leipsic Conservatory (1881–84), Reinecke and Jadassohn. After the final examination, he was engaged at the Leipsic Conservatory. In 1890 he was a professor at the Geneva Conservatory, and he conducted symphony concerts in that city. In 1908 he taught at the Frankfort Conservatory; in 1917 he was director of the Mannheim Conservatory; in 1921 he became director and professor of master classes at the Basle Conservatory. The list of his compositions includes a string quartet, violin sonata, many songs, and pianoforte pieces. He is not to be confounded with his son Walter (born at Geneva in 1900), a pianist of high reputation.

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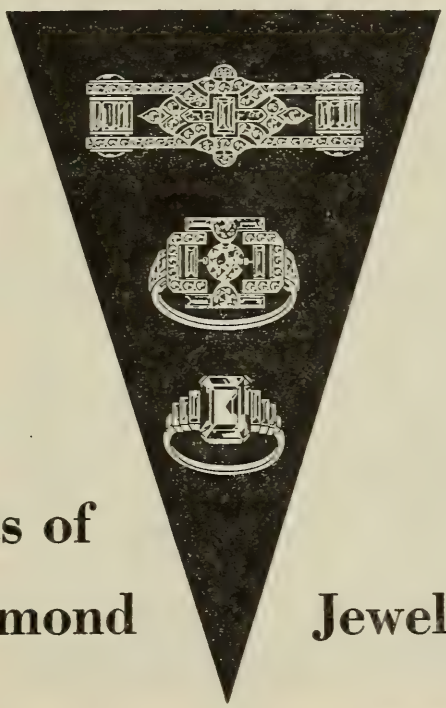
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orchestra; Dance Suite for chamber orchestra; twelve string quartets; sonatas for various instruments; piano pieces and violin pieces. He completed lately incidental music for "The Princess on a Little Pea" (one act; based on Hans Christian Andersen's story).

In 1921, Toch received the degree of Doctor of Philosophy for his "Beiträgen zur Stilkunde der Melodie."

L. Dunton Green, hearing the performance of Toch's concerto at Frankfort, wrote as follows for *The Chesterian* of July, 1927:

"Toch is firmly rooted in the great tradition of German classicists and romanticists; but his spirit is thoroughly modern, unsentimental (but by no means unfeeling), and immensely dynamic. From the first fragmentary exposition of the principal theme (portions of which pervade the whole of the other movements), the attention is firmly riveted. When it appears in its full form it fulfils all the expectations aroused by the initial fragment and when after it has been leavened by a strangely beautiful, polytonal second theme, it bursts out in the brass in augmentation, as the final climax of the first movement, the impression is simply overwhelming. It is impossible here to describe such a work in detail—to insist on the romantic beauty of the slow movement and the rhythmic violence (constantly checked only to break out again with irresistible force) —it will rank in course of time among the great pianoforte concertos of musical literature."

The first performance in the United States was by the Chicago Symphony Orchestra on February 3, 1928, Elly Ney, pianist.

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STOCKHAUSEN: SOME MEMORIES

(Leonard Sickert in the London *Daily Telegraph* December 1, 1928)

I have been reading a life of Stockhausen, written by his daughter, Frau Wirth.* Although, perhaps, too long, there are very many interesting letters in it, and also many interesting opinions about singing, and music in general by Stockhausen himself. It is not, perhaps, generally known that he was probably the first artist to sing the songs of Schubert and Schumann in England, and, indeed, throughout his life he remained the acknowledged authority as an interpreter of the classical German songs.

But saying that a man is the greatest song singer of his time, bearing in mind the kind of songs in question, is tantamount to saying that he must have been one of the greatest singers of his

*Frankfurt: Englert and Schlosser.

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age; for as Max Müller remarks in his preface to the Peters edition of the Schubert songs: "What Schubert calls a song cycle becomes (in his hands) a complete tragic opera, and as an etching often reaches greater heights than an oil painting, so anyone who has shared with me the privilege of hearing Jenny Lind sing the "Schöne Mühlerin," or Stockhausen the "Winterreise," must have felt himself more deeply moved than by the most blinding and enchanting stage productions of the present day."

Here is another contemporary appreciation of Stockhausen's singing, written by Julius Wolff in the National Zeitung: "There breathes throughout his singing a sensuously ideal poetry, a golden romance, that cannot be learned, nor described, but can only be felt."

Stockhausen himself was rather puzzled by this sort of praise. He used to say that he did not understand what all the fuss was about—that he only sang the songs with the right musical feeling and the just expression of the words. Yes, that was all, no doubt, but it was also everything!

I had the privilege of studying two years with him, and my recollection of his singing is one of extreme simplicity, what one might perhaps call "squareness." He never exaggerated a point in order to get an effect, but managed to produce a wonderful feeling of unity between the words and the music. This quality is very rare and very difficult to analyze; it is rare especially among modern singers. Henschel, it is true, did to some extent have this gift, but, after all, if you got him away from his exquisite accompanying, he bore no

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comparison to Stockhausen as a singer. He was always the fine musician playing over the songs, and giving you an idea, and often a very fine idea, of how they ought to go; but Stockhausen treated you to a very finished performance vocally.

Garcia, who was not given to overpraising his pupils, told Stockhausen when he was quite a young man that he had but one fault in his vocalization—that it was "zu weich"; by this he meant, I imagine, that the tone was too soft in quality because the breath was not sufficiently sustained or supported; "but," he added, "that fault can be overcome."

He had one great and rare advantage in being bilingual. He was born in Paris, and spent the whole of his youth in France. Speaking about the difference between the French and German point of view in art, he says: "You [the French] have more patience, more perseverance in teaching the arts. You carry it to a greater perfection. We don't always do this in Germany. We have beautiful voices in our country, we have strong individualities in our theatres, but it is rare to find a singer who can even sing a mordent well, or an actor who speaks his own language purely. The German . . . makes a parade of his dialect, often very faulty, even in singing. In France this would not be tolerated." Again, writing to his brother Franz, he says: "Germany is the country of chorus singers, and not that of soloists. In this country of Germany they haven't any idea of what is meant by 'travaillez une voix': the piano or the violin, yes, but not the voice."

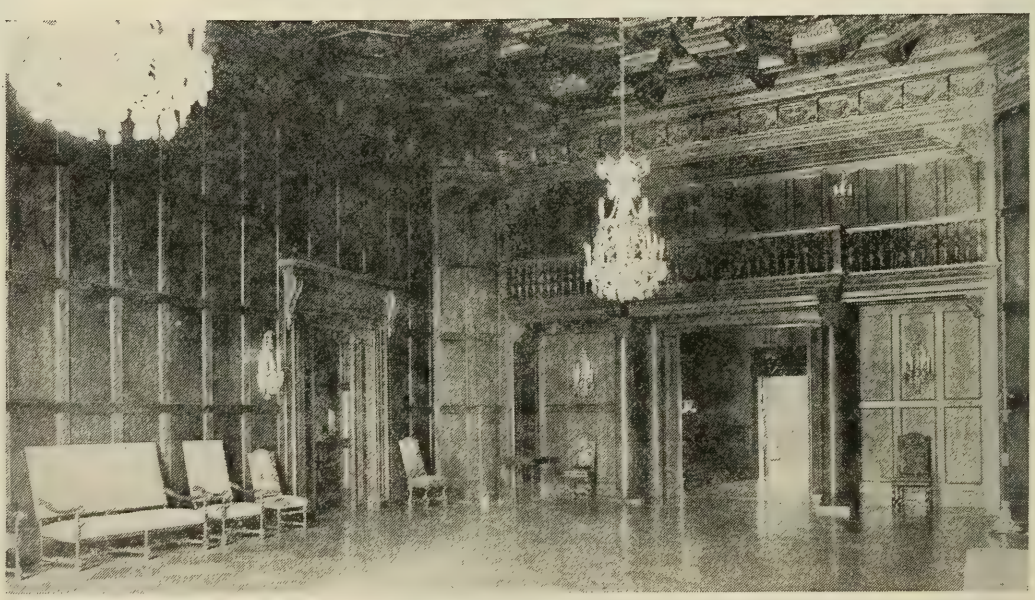
One would think that, being a singer, he would have preferred to

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remain in France and make his career there, since he had such a poor opinion of singing in Germany. Yet he had his reasons for preferring Germany. "Do you think," he writes in another letter, "that one can learn to sing German music and poetry well without a touch of romantic madness? No! Italian music, taken as music, away from the theatre, does not lead to contemplation and ecstasy; French music rarely; the language is not poetical, it is lacking in soul, the form alone is agreeable. The German language, on the contrary, less beautiful in form and hard to the ear, has words for the most intimate thoughts; join to this its beautiful rhythms, its richness, and its music, as poetical as the poets themselves, and there is something to kneel to. These are the reasons why I have had less success in France than in Germany, why I have a preference for this country when it is a question of giving concerts or of living there as a musician."

It is amusing to hear that at the age of 3 Stockhausen sang "Di tanti palpiti" to no less a person than Mme. Catalani—that he was in Paris during the '48 revolution and heard Lablache sing the

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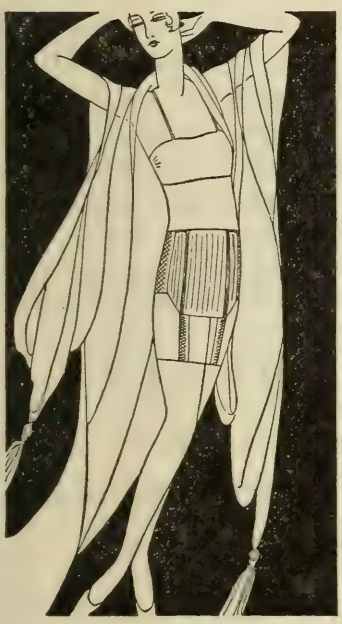
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"Marseillaise" at the Opera House. He notes with admiration the astounding D which the great bass gave out in the refrain "Aux armes citoyens, formez vos bataillons." Whimsical, too, is the letter from Garcia, who on the celebration of his one-hundredth birthday wrote condoling with him that his (Stockhausen's) age and infirmities prevented him from taking part in the centenary celebrations!

There are also some very interesting letters from Hermann Levi complaining about what he calls Brahms's naïveté about declamation. He gives as an example, among others, the famous song, "Wie bist du meine Königin," where the accent is false throughout. He complains that in Brahms's songs the words and the music never melt together into complete unity, but that it is as if the melodies had been completed first, and then the words written afterwards with difficulty. He goes on to say that he had often told Brahms about this failing, and that Brahms had often altered his songs, but



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that for the most part he did not seem to understand what it was all about.

Levi puts this failing down to the fact that Brahms had much more instinct for melody and counterpoint than he had for rhythm, and asks Stockhausen to confess that there is a great rhythmical monotony in Brahms's work. Evidently he had tried to defend Brahms, but Levi would not have it.

"Skyscrapers, a Ballet of American Life"

John Alden Carpenter

(Born at Park Ridge, Ill., on February 28, 1876; now living in Chicago)

This ballet, with the music completed in 1924, was produced at the Metropolitan Opera House, New York, on February 19, 1926. The Strutter, Albert Troy; Herself, Rita de Leporte; White-Wings, Roger Dodge. Louis Hasselmans conducted.

The work was intended for Serge Diaghilev's Russian Ballet. He had heard of Carpenter's "Krazy Kat," a "jazz pantomime," and was interested. Carpenter sent him the score and some photographs of the action. The two met in 1923, at Paris. Diaghilev suggested a new ballet based on an American subject. Carpenter, returning to this country, thought of a composition which should represent the hurry and din of American life, and its association with jazz. Diaghilev had insisted that the music should not depend on any projected story; let him see the score, and he and his associates would furnish the choregraphy. Again the two



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met in Europe. The production was to have taken place at Monte Carlo in March, 1925, but negotiations did not come to a head. Then the management of the Metropolitan Opera House, having heard that the ballet was ready, made a bid for it. Mr. Gatti-Casazza asked Carpenter to advance his own ideas about the staging of the ballet. Robert Edmond Jones was chosen to assist him. The two worked out the plan in the summer of 1925. They agreed that ordinary dance evolutions would not do, so Samuel Lee, who had had experience as a Broadway producer, was called in. Mr. Jones describes in *Modern Music* the method of collaboration.

"Carpenter," he said, would play the music, giving me an impression of the changing orchestration. He played each passage over and over again for hours. This would give me certain ideas of movement, for which I drew tentative designs, to be discussed with him. Countless series of patterns were made during six months of grueling, unremitting labor. From these we selected the final succession of designs, one growing from the other, parallel with the progress of the music."

A reporter of the *New York Herald-Tribune* talked just before the production with Mr. Lee, who said:

"It is remarkable how the members of the ballet have picked up these steps. I have been used to dealing with dancers who are trained in American stage dancing. I thought there might be some



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difficulty in teaching these steps to dancers who had been trained in an entirely different school. But there was not. There is a great difference in these two types of dancers—something which I can hardly explain—but I have had no difficulty in getting these Metropolitan dancers into the intricacies of jazz dancing. As a matter of fact, dancing of that sort can be done by anybody who has a real sense of rhythm. That is something which not everybody has. And it is surprising to some persons who consider themselves good dancers to find out that they have no real sense of rhythm. I can tell if they have it merely by asking them to walk across the stage in time to music."

* * *

The following synopsis of "Skyscrapers" is printed on the pianoforte version of the ballet:

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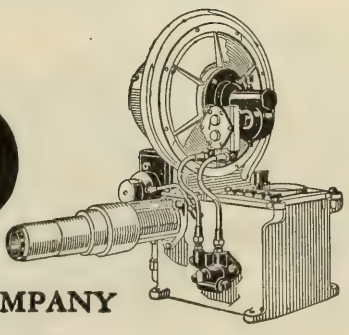
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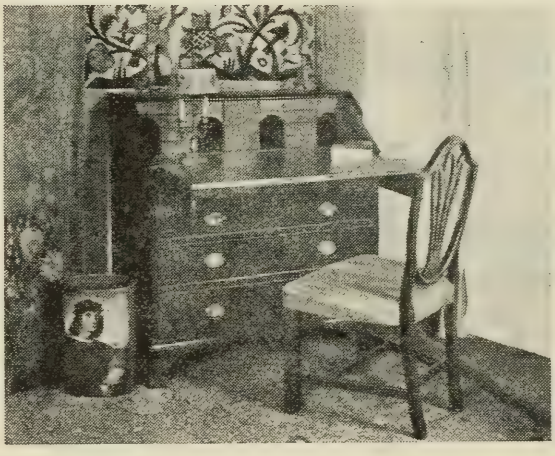
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The reporter of the *New York Herald-Tribune* (February 14, 1926) reported Carpenter as saying:

"In 'Skyscrapers' photographic effects have not been sought. The effect might better be described as a reflection, with all the exaggeration and distortion a reflection is likely to have. It must be understood that the music is not jazz, as jazz is generally heard and

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understood. It would be impossible to give jazz through the medium of a symphony orchestra.

"Therefore 'Skyscrapers' may be called jazz filtered through an orchestra of that sort. It is jazz once removed. Jazz itself depends on the sonority of the jazz band. To get something of this sonorous jazz effect we have used the saxophones and a banjo."

"I have not tried to tell a story in 'Skyscrapers.' In fact, there is no story to it. It is simply based on the idea that in this country we work hard and play hard. The amusement park scene is not Coney Island in particular. It might be any amusement park, although there is a costume over there," he added, pointing to a bizarre contraption, "which I actually saw at Coney Island. I thought it was part of a masquerade or something of the sort, but I was told



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that the young fellows actually came to Coney in costumes of that sort."

"Do you think that this is a step toward jazz grand opera?"

"Jazz opera is a big job," said Mr. Carpenter reflectively. "It must be remembered that opera is a very old form; jazz is modern, and can hardly be made to fit. For opera we must choose something poetic and remote. Jazz is very near and real. It would be absurd to hear people trying to 'talk' to each other in jazz. The modern composers, Stravinsky and the rest, it will be noticed, are not using the opera form. They do not feel at home in it, apparently. Instead, they write ballets. The ballet is flexible; you can do what you want with it—but not opera."

* * *

It is said that Mr. Oscar Thompson* in *Musical America* reproduced the composer's own ideas about this music: "More often it is of a semi-jazz than of a real jazz character. Sometimes, as in the

*Mr. Thompson is now the music critic of the *New York Evening Post*.

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episode of the singing negroes, it is even remote from the spirit of jazz." There are no bald incorporations of cabaret tunes. The music is his own "except for a few incorporated phrases of 'Massa's in the Cold, Cold Ground,' and a fleeting suggestion or two of 'Yankee Doodle,' 'Dem Goo-Goo Eyes,' and variously vaguely remembered 'Blues.' . . . Saxophones and a banjo have parts, but rather minor ones."

As represented in the Opera House, when the curtains are parted, red lights are seen, traffic signals, on each side of the stage—"symbols of restlessness." "A fantastic 'drop' is lifted, and reveals 'an abstraction of the skyscraper.' . . . Gardens in angular confusion are etched against vacancy." Men in overalls go through the motions of labor, while "shadows in human shape move listlessly, meaninglessly by."

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Then a return to men swinging their sledges, followed by a reversion to play-flappers, sailors, minstrel-show end men, comic policemen, characters of a midway pleasance in a succession of dances.

In the fifth scene the women are left by their partners, who return to work on the skyscrapers. "Gigantic shadows suggesting a Herculean power behind the building of a great city's business edifices, are cast upward against the girders as the ballet ends."

Mr. Thompson adds: "The negro chorus, recruited from Harlem, has a curious place in the Coney Island scene. White-Wings, black-

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face street sweeper, goes to sleep, propped against a traffic sign. Shadowy figures emerge, as in a dream, and sing in melancholy mood, until with a sudden snapping of the strain, they begin dancing, one by one. Then White-Wings wakes and takes up the same perky, jazzy steps."

* * *

The music of "Skyscrapers" was first heard in Boston at a concert of the Boston Symphony Orchestra on December 9, 1927: Soprano, Mme. Claire Mager; tenor, Rulon Y. Robison; Mr. Koussevitzky, conductor.

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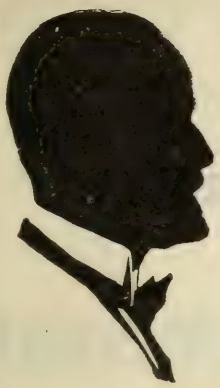
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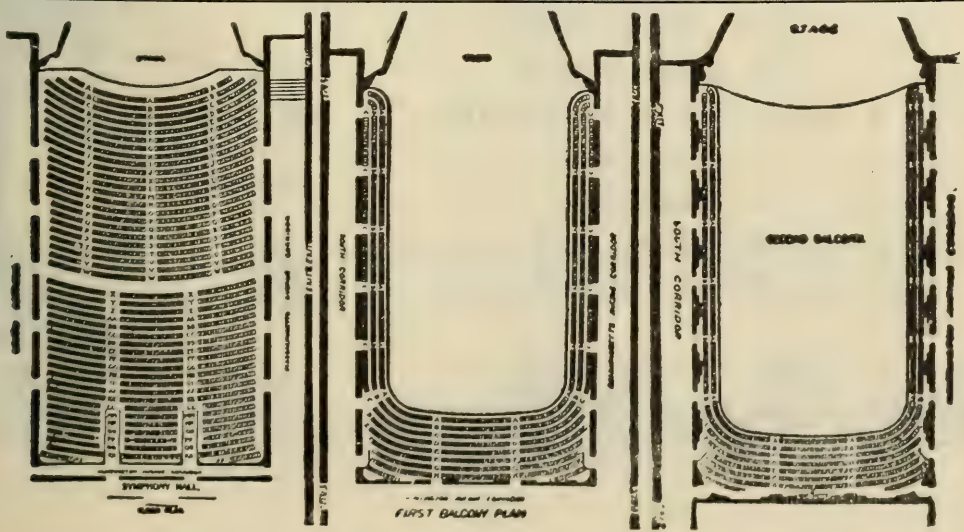
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b. Berceuse
c. Song of the Pear
Soloist: COBINA WRIGHT, Soprano

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Arthur Honegger was born at Havre, France, on March 10, 1892, of Swiss-German Protestant parents, who went to France for business interests. It has been said of Honegger that, although like César Franck, he belongs to the history of French music, he is "profoundly Swiss," as Franck was "essentially Belgian." Honegger's parents were not especially musical, but his mother played the piano, and as a child he learned to love Beethoven and take a lively interest in music. When he was six years of age, an old lady, the wife of an Austrian consular official, prophesied that he would be a musician, and taught him rudiments of the art. His father had given him the first piano and violin lessons, according to Arthur Hoerée, but M. Roland-Manuel says that his parents gave the boy over to a piano teacher, later to Sautreuil, who gave violin lessons. The only clef known to Arthur was the G clef, and he knew little or nothing of form, yet he composed little pieces, which he called sonatas. Having heard "Faust" at the Havre Opera House when he was nine years old, and having been pleased by a fantasia on "The Magic Flute," he composed two "operas," written in the G clef, "Philippa" and "Sigismond." The latter, in three acts and four scenes, filled seventy-seven pages.

There were amateurs at Havre who enjoyed the music of a pianist

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and two violinists. To enlarge their repertoire, Honegger in 1903–05 brought them every Friday a new sonata in trio form, composed after his own manner. While they were not very original, they showed that he was unusually gifted for a boy of twelve. Not till 1905 did he take his first lessons in harmony from Robert-Charles Martin, organist of St. Michael's at Havre. When Honegger was sixteen, having finished his secondary studies at school, he was ready to enter his father's business, but his father was in no haste; so the son went to the Zurich Conservatory to pursue his violin studies and learn more about music in general. At the Conservatory there was sound instruction to be had under Boer, Kempter, and Hegar. Uncle Oscar Honegger, *Oberrichter,* was not only a judge; he presided over the Choral Society. To his memory Arthur dedicated his Toccata and Variations for piano composed in 1916 and performed that year (Mlle. Vaurabourg, pianist).

In 1910 Hegar, the director of the Zurich Conservatory, told the elder Honegger that his son's vocation was unmistakable. Returning to Havre, he frequented André Gedalge and Lucien Capet in Paris, and in 1912 made Paris his home, entering the Paris Conservatory in the counterpoint class of Gedalge. There he became acquainted with Darius Milhaud, a fellow student. The World War broke out. Honegger was mobilized for a year in Switzerland. He

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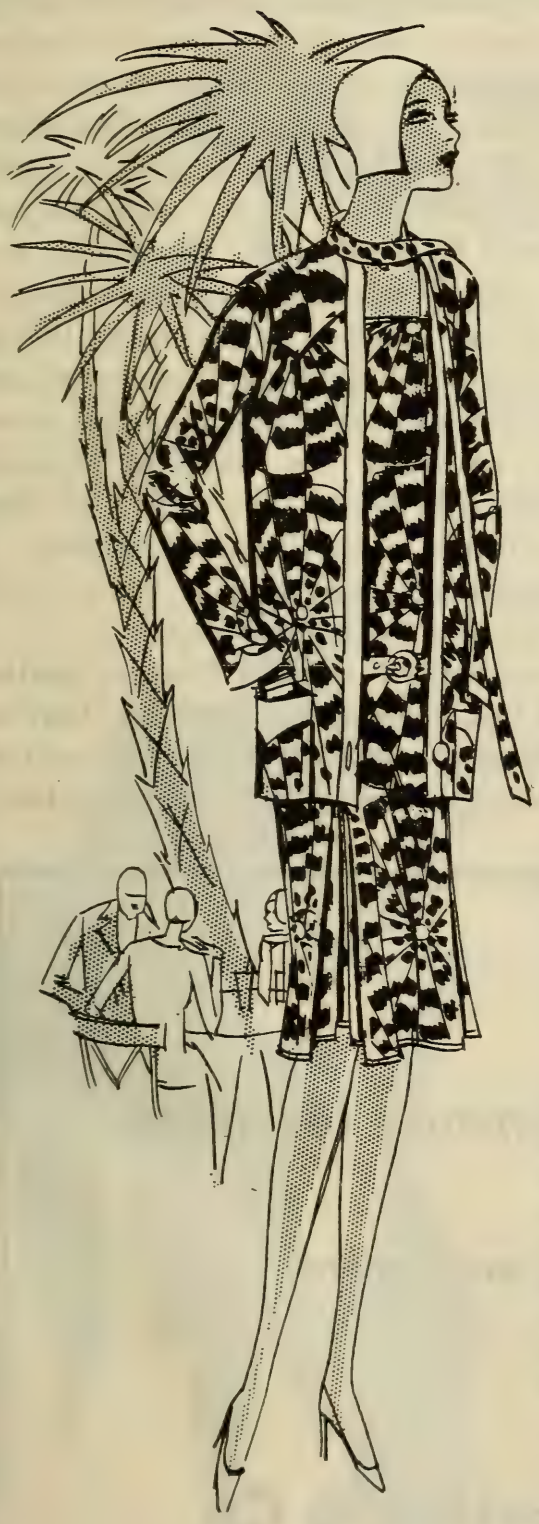
then re-entered the Paris Conservatory to study composition with Widor, orchestration with d'Indy. Milhaud has said that while others in Gedalge's class at the Conservatory were interested in "Pelléas et Mélisande" and "Boris Godunov," Honegger studied the works of Strauss, Reger, Schönberg; among the French composers he was drawn towards Florent Schmitt. "Honegger is perhaps one of the last musicians to have felt the spell of Wagner, and to have assimilated it with profit"; but it is also true that classical studies taught him discipline. "His admiration for Bach," says Hoerée, "acquainted him with that free polyphony which is so characteristic of Honegger and taught him the necessity of building a musical scaffolding."

Honegger became one of "The Six." Milhaud has told the story of this group, as quoted by Mr. Lawrence Gilman, the accomplished editor of the Programme Books of the Philadelphia and Philharmonic orchestras (Philadelphia book of January 26–27, 1923). After speaking of the Société Nationale, founded by Saint-Saëns after the War of 1870, and the later body, the Société Musicale Independante (S. M. I.), Milhaud says that, after the World War, music showed signs of picking up the threads that had necessarily been laid aside.

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terested musicians, reorganizing as one, but they decided to keep separate and follow their own independent lines. At this time some of the younger men (between twenty and twenty-five) were pursuing their work, and their music was beginning to be heard in the smaller halls of Paris through the efforts of Felix Delgrange, who organized many concerts for this purpose. Erik Satie, whose youthful spirit had always been alive to the needs of the younger men, helped greatly in organizing these affairs. He started the Society of the Younger Men, which included Arthur Honegger, Georges Auric, Louis Durey, Roland Manuel and one woman, Germaine Taillefer. The concerts of the Vieux Colombier, given by Mme. Bathori, whose interest in and enthusiasm for the new music are inexhaustible, were also in full swing. It was she who gave the music of Francis Poulenc its first hearing when Ricardo Vines played it. At this time I was in Rio de Janeiro as *attaché* to the French Legation. I returned to Paris in 1919; my comrades asked to hear what I had been doing, and I joined their group and their programmes.

"One evening, during an intermission at the Ballet Russe, a gentleman addressed us, saying that he had followed our concerts, that he was the critic of *Comoedia,* and that he wished to have a list of our works and some personal information about us. He was Henri

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Collet. We gladly answered his questions, and several days later read an article in his paper called 'The Five Russians and the Six Frenchmen.' The names of these six Frenchmen that M. Collet chose from the group of 'young men' (one of them a woman) were Durey,* Poulenc, Auric, Taillefer, Honegger and Milhaud—Les Six. This title has remained with us. So the Group of Six was formed, as such, without our personal knowledge, and we have kept together as a means to organize our musical activities. From that time we have called our concerts 'Concerts of the Group of Six,' where not only our works have been heard, but also music of little known foreigners. Jean Cocteau, our friend [the poet and essayist], often availed himself of the opportunity of discussing us and our work in the various articles he wrote for musical and other papers on contemporary French musicians.

"We have, individually, very different musical traits, which give us, as a group, the independence we need, and which permit us to develop as individuals along our own lines; and it is just this freedom of thought of which we are so proud. Auric studied at the Conservatoire, then at the Schola. He was a pupil of Caussade, then

*Durey soon dropped out.—P. H.

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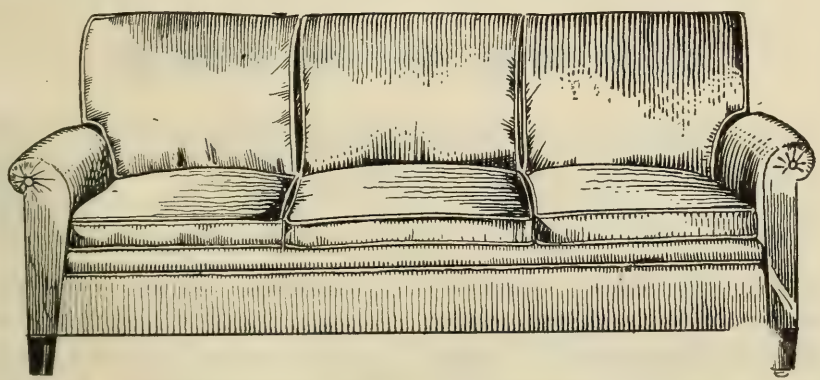
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of d'Indy, and of Roussell, who accord him the highest admiration, in which we all share. Poulenc worked with Ricardo Vines for piano, and for composition with Koechlin. Honegger and I were at the Conservatoire together in the classes of Gédalge and Widor, as well as in d'Indy's class for orchestration. Germaine Taillefer was in the classes of Widor and Caussade, and took all the harmony and counterpoint prizes available. She studied orchestration with Ravel.

"With such varied tastes and such a classical training, how can we consider ourselves the slaves of a given theory? We all were influenced by different traditions: Auric, by those of Chabrier and the Schola; Durey, by Satie and Ravel; Honegger, by Wagner, Strauss, and Florent Schmitt; Poulenc, by Mozart and Stravinsky; Taillefer was influenced strongly by French impressionism; and I know personally that I was greatly influenced by Berlioz and Magnard.

"Some think, because Auric wrote a fox-trot, that he writes 'music-hall' pieces. What can you say to his score for the Facheux of Molière, played last season at the Odéon, which is part of a symphonic suite? If Honegger writes trifles, is that any reason why he should not contribute to the literature of chamber music? He

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* * *

Honegger has been represented at concerts of the Boston Symphony Orchestra in Boston by these compositions:

1922. November 24, "Horace Victorieux." Mr. Monteux, conductor. First performance in the United States.

1924. October 10, "Pacific 231." Mr. Koussevitzky, conductor.

1927. April 1, "Pacific 231." Mr. Koussevitzky, conductor. Also October 28, Incidental music to D'Annunzio's "Fedra."

1928. April 1 (Pension Fund Concert), "King David." Harvard Glee Club, Radcliffe Choral Society. Ethel Hayden, soprano; Viola Silva, contralto; Tudor Davies, tenor; Paul Leyssac, reader; John P. Marshall, organist. Mr. Koussevitzky, conductor.

* * *

The list of Honegger's compositions includes the following works:

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"Le Dit des Jeux du Monde"—Dances and Interludes. Play by Paul Méral. Vieux Colombier Théâtre, Paris, December 2, 1918. Mme. Bathori; W. Straram, conductor.

"La Morte de Sainte Alméenne," music for the "Mystery" by Max Jacob. Not performed. Prelude played at a Colonne concert, Paris, on October 30, 1920.

"La Danse Macabre," by C. Larronde. Odéon, Paris, May, 1919.

"Horace Victorieux," symphony with pantomime (after Livy). Not performed as a drama.

"Vérité? Mensonge?" Fragments for a ballet by André Helle. Salon d'Automne, Paris, November, 1920.

"Le Roi David," Dramatic version, Théâtre de Jorat, Mézières, Switzerland, June 11, 1921. Symphonic version, Winthertur, 1923, Paris, March 14, 1924: Mme. Gills, MM. Panzera, Copeau, Cellier.*

"Les Mariés de la Tour Eiffel," ballet by Cocteau, music by "The Six"—Funeral March by Honegger. Swedish Ballet, Paris, June, 1921.

"Skating Rink," ballet by Canudo. Swedish Ballet, Paris, January 20, 1922.

*Fragments were sung by Mme. Schéridan at an S. M. I. concert, Paris, June 2, 1921.





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"Saul," by Gide. Stage music. Vieux Colombier, Paris, June 16, 1922.

"Fantastic." Stage music for the sketch in three scenes by G. Wague (1922).

"Antigone." Stage music for Cocteau's free adaptation of the tragedy by Sophocles. Atelier, Paris, in January, 1923.

"Liluli." Stage music for Rolland's play. Art et Action, Paris, 1923.

"Sous-Marine," ballet. Opéra-Comique, Paris. Mme. Carina-Ari, June, 1925.

"L'Homme au Sable." Fantastic fairy piece by Loie Fuller, based on a subject by René Bizet and Jean Barreyre. Théâtre des Champs-Élysées, Paris, December, 1925.

"Judith," Biblical drama by René Morax. Théâtre de Jorat, Mézières, Switzerland, June 11, 1925: Mme. Croiza, M. Alcover. Grand Opera, Monte Carlo, February 13, 1926: Mme. Bonavia, M. Servais.

"Un Miracle de Notre Dame." Paris Opéra, February 18, 1927: Mme. Rubinstein; MM. Hervé and Grétilliat.

"Le Rail," music original, and arranged for the film by Abel Gance.

"L'Impératrice aux Rochers." Stage music (26 numbers) for Saint Georges de Bouhélier's drama in five acts and a prologue. Paris Opéra, February, 1927.

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"Fedra." Stage music for D'Annunzio's tragedy. Costanzi Theatre, Rome, April 19, 1926.

"Antigone." Lyric drama played without pause. Text, Cocteau's adaptation of Sophocles' tragedy. Théâtre de la Monnaie, Brussels, December 28, 1927.

"Les Noces de Psyché et de l'Amour," music by J. S. Bach, orchestrated by Honegger. Paris Opéra. Ida Rubinstein's Ballet, November, 1928.

"The Fourteenth of July." Stage music for Rolland's play.

It is said that Honegger is now at work on a "Cyrano de Bergerac" (after Rostand) and an act to be entitled "Aconcagua."

Orchestral Music

Prelude to "Aglavaine et Sélysette." Paris Conservatory orchestral Class, April 3, 1917.

"Chant de Nigamon." Paris Conservatory Orchestral Class, April, 1918.

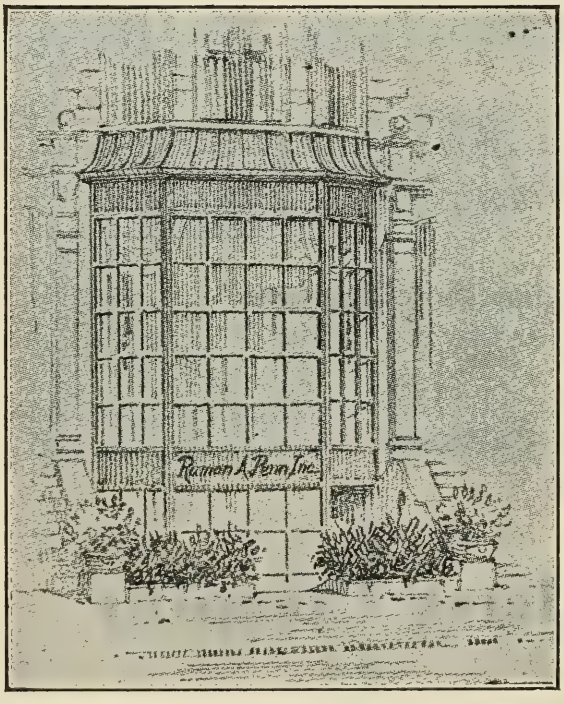
"Pastorale d'Été." Paris, February 17, 1921. Golschmann concert.

"Horace Victorieux." (See "Music for the Stage.")

"Chant de Joie." Koussevitzky concert in Paris, May 3, 1923.

Overture for Shakespeare's "Tempest." May 1, 1923. Straram's concert.

"Pacific 231." Koussevitzky concert in Paris, May 8, 1924.

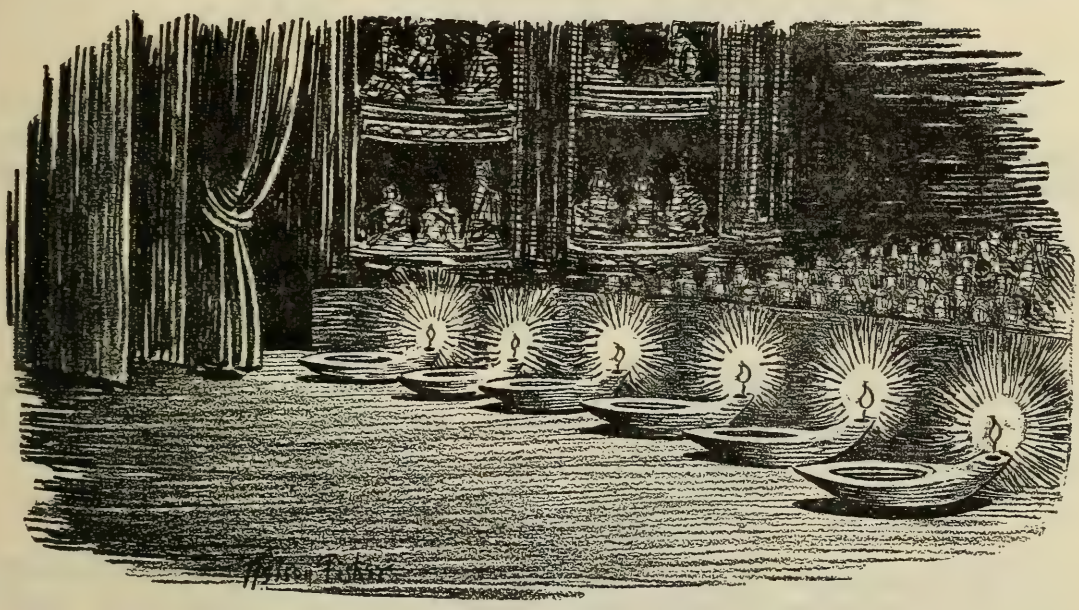


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Orchestral Suite from "La Impératrice aux Rochers."

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Trois contrapoints for flute, French horn, violin, and violoncello (1923). Préludes et Blues, arrangement for chromatic harp quartet by Jeanne Dalies (1925). Also Fugue and Choral for organ (1917).

Strings and Voice

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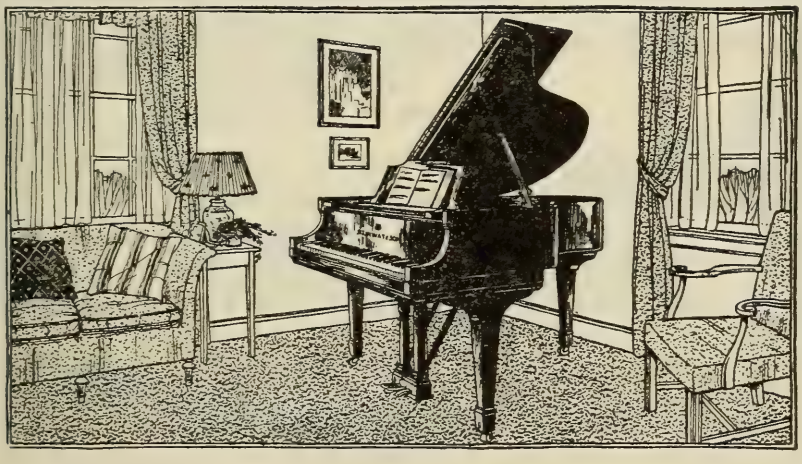
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* * *

There are biographies of Honegger by André George (in the series "La Musique Moderne") and by Roland-Manuel (in the series "Nos Musiciens"). See also "Arthur Honegger" by Arthur Hoerée in *Eolus* (N. Y.) of January, 1926; and André George's article, "Honegger" with list of compostions in *Pro Musica* (N. Y.) of June, 1928.

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"Chant de Nigamon": Symphonic Poem . . . Arthur Honegger

(Born at Havre, France, on March 10, 1892; now living in Paris)

The "Chant de Nigamon" was composed late in 1917 as an exercise when Honegger was in the orchestral class of the Paris Conservatory. He conducted it at the Conservatory in April, 1918. The first public performance in Paris was on January 3, 1920, at a Pasdeloup concert. The score, for full modern orchestra, is dedicated to Rhené-Baton,* the conductor.

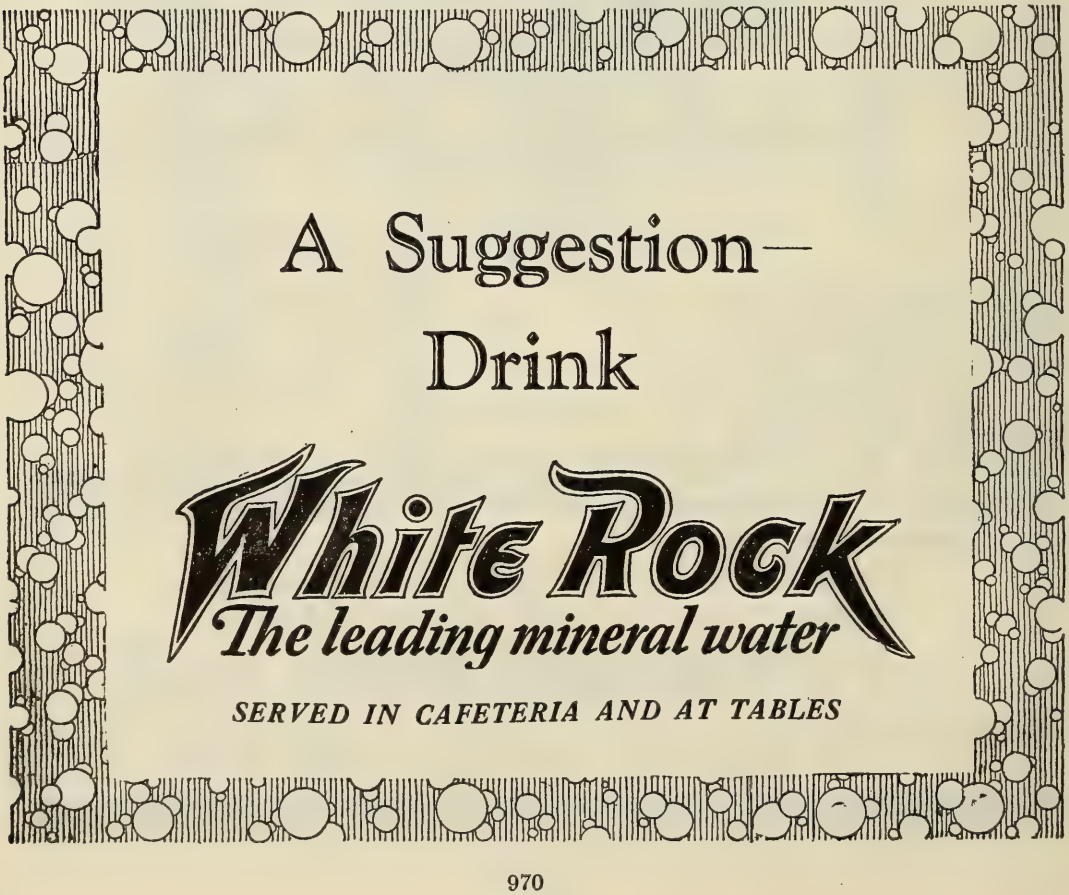
The score has this argument:

"Tareah, the Huron, had reserved Nigamon and the other Iroquois to be burned alive. Fire was put to the fagots. When the flames began to rise, Tareah leaped across, mercilessly scalped Nigamon and his companions, and slapped them with their own hair. Then the Iroquois began their death-song; but when Nigamon lifted up his voice, the others stopped to listen."—Gustave Aimard (Le Souriquet"†).

Honegger uses three themes: the war song of the Hurons, the war song of the Iroquois, and "The Warrior's Last Word," an Iroquois melody. The three were put into notation by Julian Tiersot, the French musicologist and collector of folk songs, who visited the United States and Canada. "The Warrior's (Nigamon's) Last Word" is first given to clarinets, bassoons, and violoncellos.

*His real name is René Baton. Born at Courseulles-sur-Mer, France, in 1879, he studied composition at the Paris Conservatory under André Block and André Gedalge. Since 1916 he has conducted the Pasdeloup concerts. He has written orchestral pieces, a lyric drama, a ballet, songs, and pieces for the piano.

†Gustave Aimard, whose real name was Olivier Gloux (1818–1883) wrote many novels of adventure after the manner of Cooper and Mayne Reid, which had great popularity and were translated into several languages.





JANUARY, 1849, Rubinstein gathered up his scanty effects, collected his notes . . . unpublished works, set out for his native Moscow. The young composer was stopped at the Russian frontier . . . found without passport . . . held by suspecting officials. Three weeks later he came up before the Chief of Police . . . "I have been told," said the Chief, "that you are quite a musician; but I have little faith in all this talk."

[*No. 12 of a series*]

"I was conducted," relates Rubinstein, "to some sort of miserable piano. I seated myself, and all the bitterness, the wrath, the indignation I felt at the treatment that I had received poured forth upon the keys of that instrument. I thundered so that the piano fairly shook under my touch, and seemed on the point of falling to pieces.

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"Prayer" from "Judith" . . . . . Arthur Honegger

"Judith," a Biblical drama in three acts by René Morax, with incidental music by Honegger, composed in April, 1925, was first performed at the Théâtre de Jorat, at Mézières, Switzerland, June 11, 1925. The chief actors were Mme. G. Croiza and M. Alcover. Honegger conducted.

As a "serious opera" in three acts and five scenes, "Judith" was produced at the Monte Carlo Opera House on February 13, 1926: Mme. Bonavia; M. Servais. Honegger conducted. The revision had been made by him November–December, 1925.

The first performance in the United States was by the Chicago Civic Opera Company at Chicago on January 27, 1926. That company produced the opera in Boston on February 11, 1927: Judith, Mary Garden; La Servante, Clara Shear; La Pleureuse, Louise Loring; Holopherne, Cesare Formichi; Ozias, Edouard Cotreuil; Bagoas, José Mojica; Un Soldat, Theodore Ritch; Une Sentinelle, Theodore Ritch; Voix dans la coulisse, José Mojica.

The story is that of Judith delivering her people by the murder of Holophernes, leader of the hostile army.

* * *

Judith sings this prayer in the first act, as she is about to leave for the camp of Holophernes.

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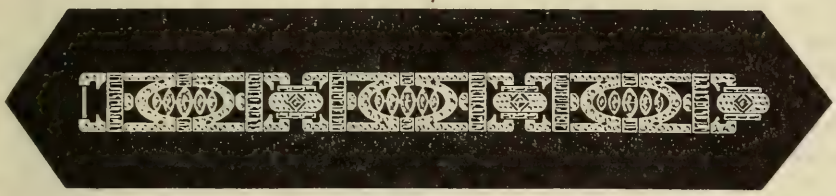
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Lord God of my fathers, hear me and come to my aid. I am only a lowly creature, but you hear the prayer of the weak. Lord, raise your arm as in the ages past. Break their strength, crush their might, that this man's pride may know your wrath. Give to my eyes the splendor of desire; make my smile disturb his heart, my soft speech ensnare him; for I am a woman, and my weakness is my weapon. Save my people and your altar. I am the victim and the sacrifice. You are the Lord of Heaven and of earth, the only Eternal God.

"Pastorale d' Été" . . . . . Arthur Honegger

(Born at Havre, France, on March 10, 1892; now living in Paris)

"Summer Pastoral," dated August, 1920, was produced at a Golschmann concert in the Salle Gaveau, Paris, on February 17, 1921, Vladimir Golschmann, conductor. The French Academy in 1921 awarded the Prix Verley for the best orchestral composition of the year to Honegger for this "Pastoral." The first performance in London was on October 27, 1921.

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The first performance of the "Pastoral" in the United States was by the St. Louis Orchestra at St. Louis, on November 17, 1922, Rudolph Ganz conductor.

There was a performance in Boston by the Boston Sinfonietta, Arthur Fiedler, conductor, on January 30, 1927.

The score of the "Pastoral" has this motto, a quotation from Arthur Rimbaud's "Aube" in "Les Illuminations": "J'ai embrassé l'aube d'été" ("I have embraced the dawn of summer"). Honegger was sojourning at Wengen, Switzerland, in August, 1920. The "Pastoral" is thought to picture his impressions of the country's scenes.

The score is for a small orchestra: flute, oboe, clarinet, bassoon, horn, and strings. The form, too, is simple. The first section (Calme, A major, E major, 4-4) opens after introductory measures for the strings, with a solo for horn accompanied by strings. The oboe then has the melody, in turn with arpeggios for flute and clarinet. After a short passage in canon form, the first violins take the theme. An accelerando leads to the second section (B-flat major, Vif et gai). The clarinet gives out the subject, which is taken up by other wind instruments in turn. This material is worked for several pages. In the third section there is a return to the material of the first. The bassoon now has the theme first given to the horn.

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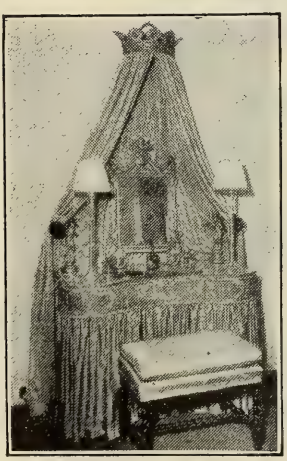
"Horace Victorieux," Mimed Symphony . . . Arthur Honegger

(Born at Havre, France, on March 10, 1892; now living in Paris)

"Horatius Victorious" was composed at Paris, December, 1920–February, 1921. It was written as a ballet for the stage, with scenery and costumes designed by the late G. P. Fauconnet. As this plan fell through, the first performance of the music was by the Romand Orchestra, Ernest Ansermet conductor, at Lausanne, Switzerland, on October 31 (some say November 2, 1921). After the performance at Lausanne, the piece was played at Mr. Koussevitzky's concert at the Paris Opera House on November 14, 1921; in London at Ursula Greville's concert, on December 16, 1921, when Mr. Ansermet conducted. The first performance in the United States was by the Boston Symphony Orchestra, Mr. Monteux conductor, on November 24, 1922.

The score calls for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, snare drum, bass drum, cymbals, tam-tam, rattle, harp, and strings.

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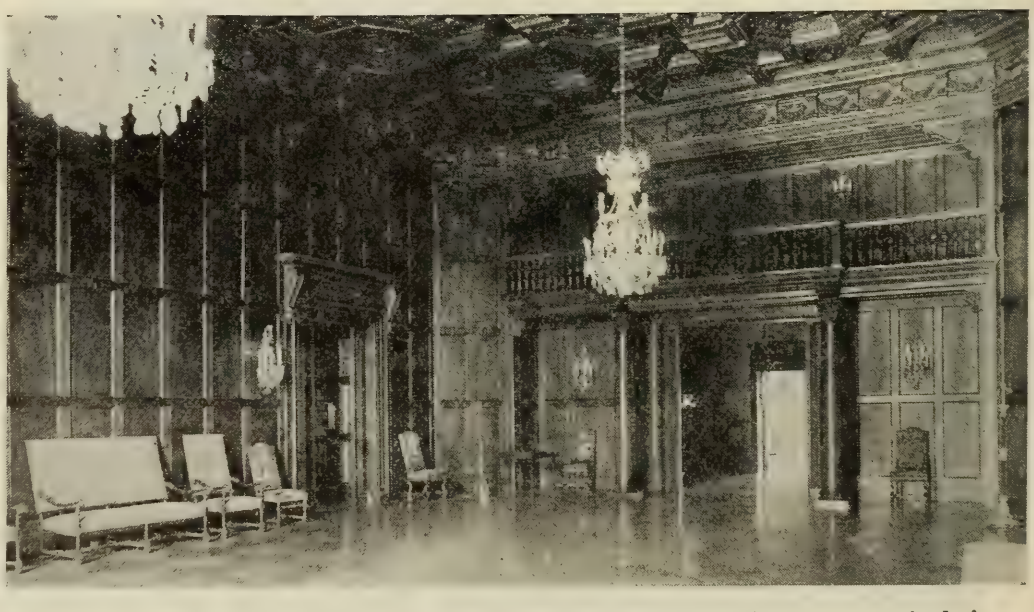
"The Signal was given, and the three young men on each side fell fiercely to it with a courage and fury of two great Armies; nor were they concerned, either one or t'other for their own particular danger, but publick Empire and slavery possessed their minds. . . . Soon after when they came to grappling, and shewed not only agility of body and their dexterity in handling their Arms, but bloud and wounds, two of the Romans fell down dead one over the other, having wounded the three Albans, at whose fall, the Alban Army gave a great shout for joy; which made the Roman legions despair, and yet they were extremely concerned for that one single Person, who was encompassed by the three Curiatii. . . . To divide the Combat he pretended to fly. . . . Looking back, he saw them pursue him a good way behind, but one of them not far from him; and therefore he returned and set upon him very severely." Horatius disposed in like manner of the second. "The double victory which he had gained made him fit and eager to engage in a third encounter. While the Alban who was tired with his wounds had run so far, that he could hardly crawl, and was in a manner conquered by seeing his Brethren slain before him was exposed to a victorious Enemy; nor was that

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Duel any difficulty at all to him. Wherefore the Roman exulting cryed out, 'I have sent two of these Brethren to Hell, already; and will now send the third who is the cause of this war, that the Romans may bear Rule over the Albans.' With that the Alban being scarce able to support his arms, he ran him into the Throat, and rifled him when he was down."

Horatius in triumph was met near the gate called Porta Capena by "a Virgin his sister who was betrothed to one of the Curiatii; she knowing her Lovers robe upon her Brothers shoulders, which she herself had wrought, she let loose her hair, and in a mournful tone, called out upon the name of her dead Sweet-Heart. The moan which his Sister made much moved the generous Youth, even amidst his Victories, and all that publick joy. He therefore drew his Sword, and chiding her, ran the Maid through: 'Get you gone (said he) with your untimely amour to your Lover; you, that have forgot your Brothers that are dead, nor care for him that is alive, but with him and them neglect your Country too; and so may every Maid be served that is a Roman, and weeps for the death of an Enemy.'" That seemed a cruel act, both to the Senate and the People, but his fresh desert did somewhat lessen the fact.

Horatius was condemned to death, but his father declared that the girl was justly slain; he showed the spoils of the Curiatii and appealed to the people. So Horatius was spared, after there were propitiatory sacrifices, and he had passed under a gallows, "as Soldiers do when they are sold for Slaves."

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CONCERTINO FOR PIANO AND ORCHESTRA . . . ARTHUR HONEGGER

(Born at Havre, France, on March 10, 1892; now living in Paris)

This Concertino, composed in September, October, November, 1924, at Montford-L'Amaury, was first performed at Mr. Koussevitzy's concert at the Opéra, Paris, on May 23, 1925. Mlle. Andrée Vaura-



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bourg (Mme. Arthur Honegger) was the pianist. The Concertino was performed in the United States for the first time at a concert of the Cincinnati Orchestra at Cincinnati on March 18, 1927: Walter Gieseking, pianist; Fritz Reiner, conductor.

There was a performance in Boston on February 29, 1928, at a concert of the Boston Sinfonietta: Pauline Danforth, pianist; Arthur Fiedler, conductor.

The score calls for wood-wind instruments in pairs, two horns, two trumpets, a trombone, and the usual strings.

The Concertino is in three enchained sections, to be played without a pause. The first section, an Allegro molto moderato, is in the form of a dialogue for piano and orchestra. The piano, after a run, has a syncopated theme while the wood-wind trills. After a little fugal passage—trumpet, bassoon, clarinet, flute, piccolo, there is a return to the opening dialogue. The second section, Larghetto sostenuto, has a melody for the piano with supporting strings. The orchestra embroiders and ornaments, and wood-wind instruments enter in a pastoral way. In the Finale Allegro, strings *col legno* (struck with the back of the bow) establish a rhythm. There are triplet runs for wind instruments. The piano has a syncopated dance—violas and bassoons indulge in a tune like a street song. After the final crescendo, the music diminishes in force. The movement abounds in strokes for the piano, in the absence of any other percussion instrument.



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(To Régine de Lormoy)

I. Chanson des Sirènes

Dans le vent et dans le flot,
Dissous-toi dans un sanglot,
Pauvre cœur, rempli d'amertume;
Prends ton vol dans le ciel bleu,
Vois la mort n'est pas cruelle.
Tu auras la paix de Dieu;
Viens à nous, âme immortelle.

In wind and wave melt in a sob, poor heart filled with bitterness. Take your flight to the blue sky, and see that death is not cruel; You'll have the peace of God. Immortal soul, come to us!



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Berceuse de la Sirène

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Le matin ou le soir sous la lune d'argent;
Plonge avec nous dans le flot transparent,
Chante au soleil dans l'écume et le vent;
Mer, berce nous dans tes bras caressants,
Mer, berce nous sur ton cœur frémissant.

Dance with us in the beautiful sea in the morning, or at night under the silvery moon. Swim with us in the clear waters; sing in the foam and the wind to the sun. Sea, cradle us in your caressing arms; sea, cradle us on your palpitating heart.

Chanson de la Poire

C'est l'histoire d'une poire.
On la cueille dans les feuilles;
On la tape tant et tant qu'elle
Claque en trois temps d'une attaque.
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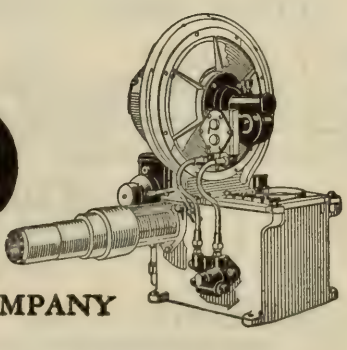
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This is the story of a pear.
It is plucked in the leaves;
One strikes it so hard that it dies in triple time.
Drink deep to the pear—that's all.

"Rugby: Mouvement Smyphonique," . . . . Arthur Honegger

(Born at Havre, France, on March 10, 1892; now living in Paris)

As the story goes, the "sport" editor of a Parisian journal talked with Honegger in 1927. The latter told the journalist that he could imagine a symphonic poem which would picture in musical equivalents the impressions of a football game. The journalist then published an announcement that Honegger was at work on this symphonic poem. (This statement crossed the Atlantic and was the subject of comment more or less jocose). At first, Honegger was only amused; later he took the matter seriously. "Rugby" was the result.

The new Symphonic Orchestra of Paris asked Honegger for "Rugby," that it might perform it at its first concert on October 19, 1928, at the Théâtre des Champs-Élysées. The programme also included Beethoven's overture "Leonore," No. 2; Franck's Symphonic

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The following description of "Rugby," written by André George, was published in *Nouvelles Littéraires* of October 27.

"Locomotive engines (the reference is to Honegger's 'Pacific 231'*), football are the favorite sports of the composer. Do not tell me that these have nothing to do with music. For the born musician, music is to be seen in everything; besides, in this symphonic movement of about a dozen minutes, do not expect to find details of the game, the course of the ball, and especially not the umpire's whistle. The work has not the parallelism of 'Pacific' with the subject; it is, it seems to

*Performed by the Boston Symphony Orchestra, Mr. Koussevitzky conductor, on October 10, 1924; April 1, 1927.

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me, one of the least "visual" works that Honegger has written. What is it, then, as music? For a Delacroix, the meeting of Wellington and Talleyrand is first of all a man in red by the side of a man in green. For a Honegger, this musical Rugby is first of all a 'movement of teams' (a mélée of bodies=counterpoint, two camps=two themes), an advance, a lyric dynamism. Between the beginning in D major and the ending in the same key, there are naturally many intermediate 'passes'; but ensemble, with a single impulse, breathes an equilibrium, a healthfulness, a sportive joy, irresistible, and by the simplest means. The orchestration ('by threes' without the battery) is solid, without isolated figures, without decorative flourishes. It is also 'Olympic.' 'Rugby,' conducted by Ansermet with a fire and a precision like that of the work itself, excited enthusiasm without a shadow of dissent."

* * *

Henry Prunières wrote from Paris on October 20, 1928, to the *New York Times:*

"'Rugby' belongs in the same category with 'Pacific 231,' but in my opinion is superior to that work. 'Pacific' contained a quality of descriptive realism, especially in the locomotive theme with its whistlings and puffings, which rather shocked me. In the case of



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'Rugby,' all materialistic descriptions have been omitted. The different phases of the game, the tacklings, the escape of a player with the ball, the pursuits—all these incidents can be expressed by figures of geometric precision, which mysteriously find their equivalent in the play of the counterpoint. Thus there is a continuous interchange of visual and dynamic impressions, but no lyric or impressionistic descriptive matter.

"There is still another difference between 'Rugby' and 'Pacific.' The latter carried us to the realm of the machine, where everything was abrupt, hard, and inflexible; 'Rugby' shows us men—struggling, fighting, playing. They are not links and rods, but sensitive human organisms. These distinctions are wonderfully expressed in the music.

"The composition is constructed somewhat in the manner of a symphonic scherzo. Abrupt, broken, syncopated rhythms marvelously express the feeling of frustrated effort we experience on seeing a Rugby game.

"The music is precipitate from beginning to end, with sudden stops

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"What I most like in Honegger is his creative force, sure of itself.

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* * *

Pierre de Lapommeraye, reviewing "Rugby" in *Le Ménestrel,*

* "Jeux" was performed for the first time in the United States by the Boston Symphony Orchestra, Mr. Monteux conductor, in Boston, on January 2, 1920.

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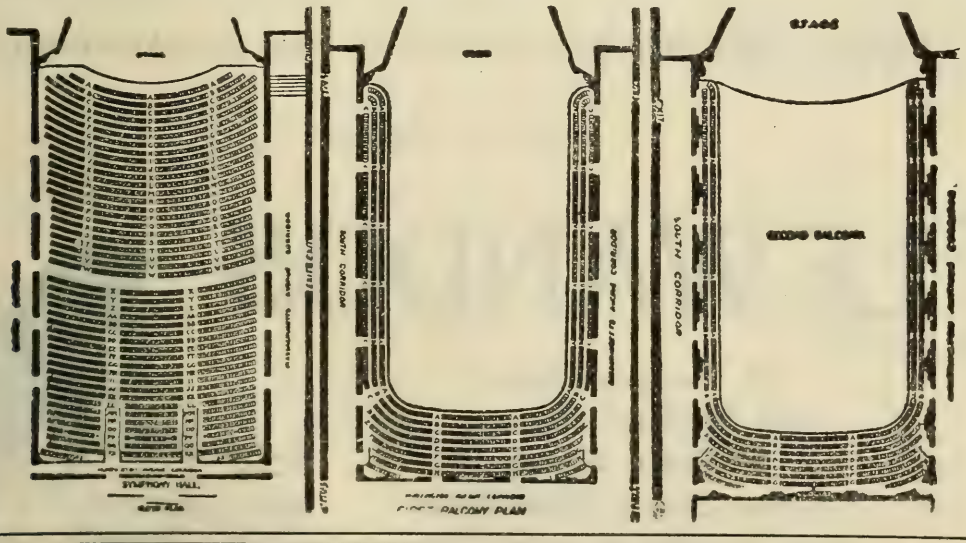
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SATURDAY EVENING, JANUARY 19, at 8.15 o'clock

E. FERNANDEZ ARBOS will conduct these concerts

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

Halfter . . . . . Sinfonietta in D major

I. Pastorella.
II. Adagio.
III. Allegretto vivace (Minuetto).
IV. Allegro giocoso.

Ravel . . . . . Alborada del Grazioso

Albeniz . . . . . Suite, "Ibéria" (Arranged for Orchestra by Arbos)

a. Evocation.
b. La Fête-Dieu à Séville.
c. Triana.

Turina . . . . . "La Procession del Rocio," Tableau Symphonique

DeFalla . . . . Three Dances from "El Sombrero de Tres Picos," Ballet

a. The Neighbors.
b. Dance of the Miller.
c. Final Dance.

There will be an intermission after Ravel's "Alborada del Grazioso"

A lecture on this programme will be given by Mr. John P. Marshall on Thursday, January 17, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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D. SCARLATTI . . . . . Three Sonatas
SCHUBERT . . . . . Sonata in B-flat (Posthumous)
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CHOPIN . . . . . Ballade in A-flat
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FORTY-EIGHTH SEASON, 1928–1929

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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SERGE KOUSSEVITZKY, Conductor

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Violins.

Burgin, R.	Elcus, G.	Gundersen, R.	Sauvlet, H.	Cherkassky, P.
Concert-master	Kreinin, B.	Kassman, N.	Hamilton V.	Eisler, D.
Theodorowicz, J.				
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Jacob, R.	Zung, M.	Knudsen, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane C.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Raichman, J.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
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Thirteenth Programme

FRIDAY AFTERNOON, JANUARY 18, at 2.30 o'clock

SATURDAY EVENING, JANUARY 19, at 8.15 o'clock

ENRIQUE F. ARBOS will conduct these concerts

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

Halffter . . . . . Sinfonietta in D major

I. Pastorella.
II. Adagio.
III. Allegretto vivace (Minuetto).
IV. Allegro giocoso.

(First time in Boston)

Ravel . . . . . Alborada del Grazioso

Albeniz . . . . . Suite, "Ibéria" (Arranged for Orchestra by Arbos)

a. La Fête-Dieu à Séville.
b. Triana.

(First time in Boston)

Turina . . . . . "La Procession del Rocio," Tableau Symphonique

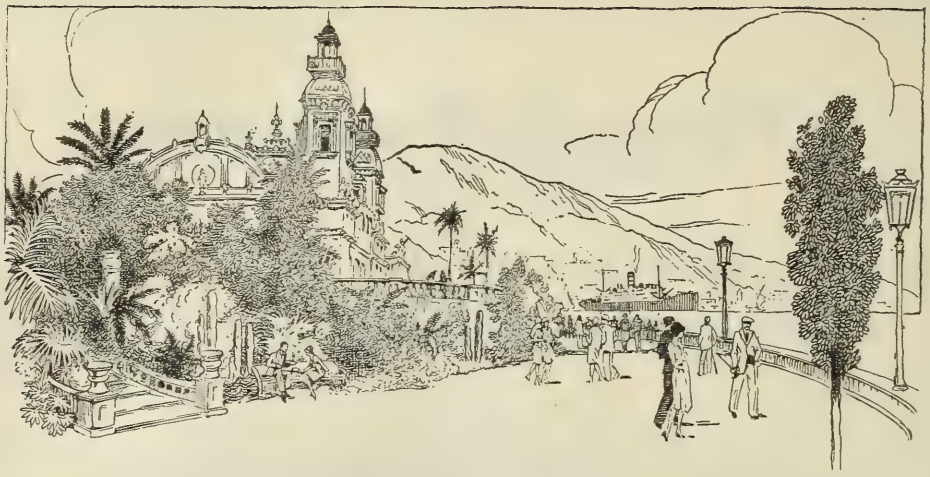
DeFalla . . . . Three Dances from "The Three Cornered Hat," Ballet

a. The Neighbors.
b. Dance of the Miller.
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Enrique Fernandez-Arbos, conductor, violinist, composer, was born at Madrid, Spain, on December 25, 1863. His childhood was passed in Galicia; but when war broke out, his father, a military bandmaster, took his family to Madrid. The boy entered the Conservatory of that city to study violin, playing under Jesús Monasterio y Agüeros.* At the age of twelve, Arbos took first prizes for violin playing, harmony, and theory. The Princess Isabel became interested in him and gave him an allowance. Going to the Brussels Conservatory, he studied violin playing with Vieuxtemps; composition with Gevaert, and took a prize in 1879. From Brussels he went to Berlin, where he studied with Joachim for four years. He spent five years in Germany. For a time he was concertmaster of the Berlin Philharmonic Orchestra. He traveled as a virtuoso

*Monasterio (1836–1903), born at Potes, Spain, played in public at Madrid when he was twelve years old. He entered the Brussels Conservatory to take lessons of Charles de Bériot. In 1852 the boy was awarded the *Prix d'Honneur*, against the rules of the Conservatory on account of his tender age. Having returned to Madrid, he toured as a virtuoso in England and Scotland. In 1856 he was appointed professor of violin teaching at the Madrid Conservatory. In 1861 he toured in Germany and the Netherlands. He refused the position of first violin and conductor, in collaboration with Liszt and Lassen, of the Court concerts offered him by the Grand Duke of Weimar; he also refused to succeed de Beriot at the Brussels Conservatory, for he thought his duty was to give Spain his knowledge and experience. He taught at the Royal Conservatory, Madrid, and was for a time its director. In 1869–76 he conducted the Sociedad de Conciertos (now the Orquesta Sinfonica, and in 1863 founded the Sociedad de Cuartetos to educate the public for the appreciation of music by Mozart, Haydn, and Beethoven. Among his compositions are orchestral works, a violin concerto, chamber music, smaller pieces, and "20 Artistic Concert Etudes" for violin, adopted in 1878 and still in use at the Brussels Conservatory.

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Dance of the Dryads, Op. 19, No. 4

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in France, the Netherlands, Poland, Spain, and Portugal. At the time he was professor of violin-playing at the Hamburg Conservatory, he was called to fill a similar position at the Madrid Conservatory. In the latter city he founded a chamber music club. He went to London in 1890; gave concerts there, and made that city his home. He played at music festivals and made concert trips with distinguished singers.

Appointed chief professor of violin playing at the Royal Academy of Music, London, he left this position to be the concertmaster of the Boston Symphony Orchestra for the season of 1903–04. Mr. Gericke was then the conductor. Mr. Arbos took his seat as concertmaster on October 16, 1903. On October 24 he played with the orchestra his own "tango: Morceau de Concert" Op. 6, No. 3, and Mendelssohn's Concerto. (The "Tango," composed at London in 1903, was then performed for the first time.)

During his sojourn in Boston, he was the leader of the Arbos Quartet. His associates were Messrs. Roth, Ferir, and Krasselt. There were six concerts: November 23—Beethoven, Quartet, F minor; Bach, Suite, E major for violin alone (Mr. Arbos); Tchaikovsky, piano trio (Mr. Bauer, pianist), December 21—Mozart, Quartet, E-flat; Schumann, Quartet, A major, Brahms, Quintet, G minor (Mr. Whiting, pianist). January 25—Dvořák, Quartet, E-flat; G. Fauré, violin sonata (Mme. Szumowska, pianist); Schubert, Quintet for two violins, viola, two violoncellos. February 8—Tchaikovsky, Quartet, D major; Paganini-Brahms, Variation of Theme (Mr. Busoni, pianist); Beethoven, Piano Trio, B-flat major.

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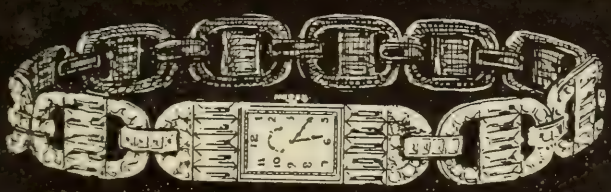
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March 11—Chadwick, Quartet, E minor, No. 4; Franck, violin sonata (Mr. Gebhard, pianist); Brahms, Sextet for strings, Op. 18 (Messrs. Zach and Barth assisting). March 28—Beethoven, Quartet, C major, Op. 59, No. 1. Songs: Fontenailles, Pensée d' Autrefois; Bizet, Berceuse; Brahms, O wusst ich doch, Dort in den Weiden, Willst du, dass ich geh'? (Muriel Foster). Fauré, Piano Quartet, G minor, Op. 45 (first time in Boston, Mr. Gebhard), pianist).

Returning to Europe, Mr. Arbos, having conducted in various cities and played in chamber concerts, became in 1908 the conductor of the Orquesta Sinfonica at Madrid, where he is also professor of the violin at the Royal Conservatory of Music.

He came again to the United States in 1928 to be a guest conductor of the New York Symphony's concerts of March 25, March 30, and April 1. He is engaged this season as one of the guest conductors of the St. Louis Orchestra, also of the Detroit Orchestra.

The list of his compositions includes a comic opera, "El Centro de la Tierra" (Madrid, December 22, 1895); an orchestral suite; Trois Morceaux de Concert for violin with orchestra—Zambra, Tango, and Guajiras; Trois Piéces originales dans le genre espagnol, for violin, violoncello, and piano; smaller violin pieces; songs; and he has edited works of Vieuxtemps. He is a Commander of the Order of Isabel la Católica, a Knight of the Order of Carlos III of Santiago and Villaviciosa, Portugal, and a member of the Légion d' Honneur.

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Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.*

The idea of the opera occurred to Wagner at Marienbad in 1845. He then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin"; there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "Tomorrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year; the instrumentation completed in the

*The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886; Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

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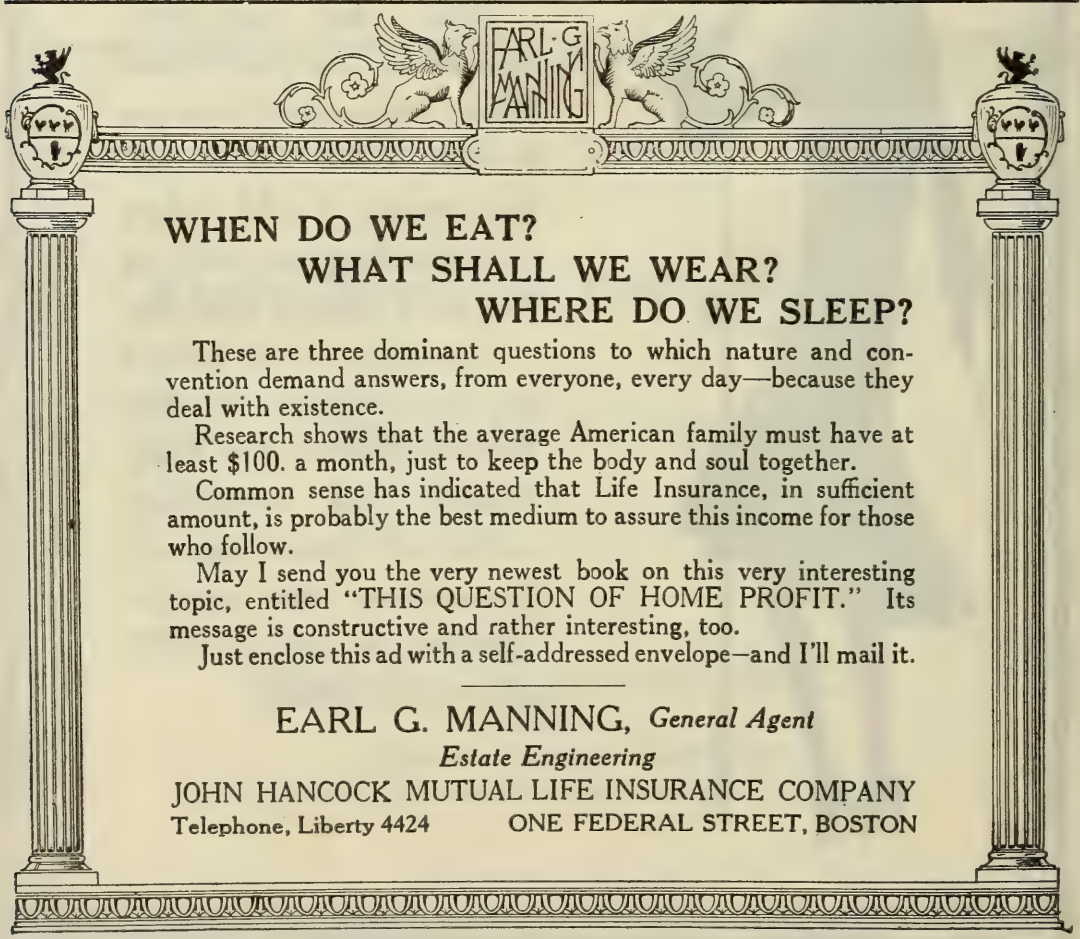
following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (1838–1910), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:

Prelude to "Die Meistersinger zu (*sic*) Nürnberg" (new), Wagner; "Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra, Weissheimer, sung by Mr. Rübsamen; concerto in A major (No. 2) for Piano, Liszt, [pianist] Mr. v. Bülow; "O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra, Weissheimer; "Ritter Toggenburg," Symphony in one movement (five sections), Weissheimer; Chorus, "Trocknet nicht," Weissheimer; Chorus, "Frühlingslied" (the duet sung by Miss Lessiak and Mr. John), Weissheimer; Overture to the opera "Tannhäuser," Wagner.

Wagner wished the Prelude and Finale to "Tristan" to be played, but his friends advised him to substitute the "Tannhäuser" overture. He wrote to Weissheimer: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money."



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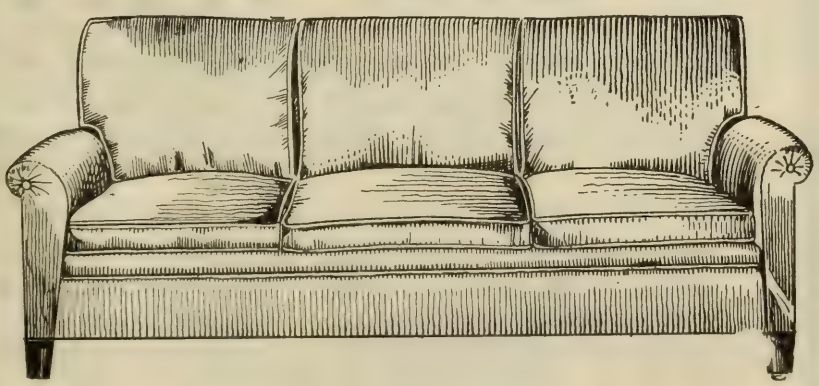
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One critic wrote of the "Meistersinger" Prelude, "The overture, a long movement in moderate march tempo, with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkzeitung* wrote in terms of enthusiasm. The *Signale's* critic was bitter in opposition. He wrote at length, and finally characterized the Prelude as "a chaos," a "tohu-wabohu' and nothing more." For an entertaining account of the early adventures of the Prelude, see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pages 163–209.

The Prelude was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), Leningrad (February 19, March 6, 8, 10, 1863). It was performed at Moscow, Budapest, Prague again, and Breslau in 1863.

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief theme combined in various ways. The tonality of C Major is well maintained.
2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.
3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.
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two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkard when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Müngling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in conten-

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892, pp. 56–57.

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tion; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

* * *

The score and orchestral parts were published in February, 1866.

The first performance of the Prelude in Boston was by Theodore Thomas's orchestra on December 4, 1871.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody



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for the fragment of Sach's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the prelude to my 'Meistersinger' again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears to-day in the score, that is, containing the clear outlines of the leading themes of the whole drama." One night when he had sketched the theme of Pogner, "Das schöne Fest Johannistag," he heard suddenly the mad laughter, horrible whimpering, and frightful howling of his servant Lieschen attacked with hysterical convulsions.

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

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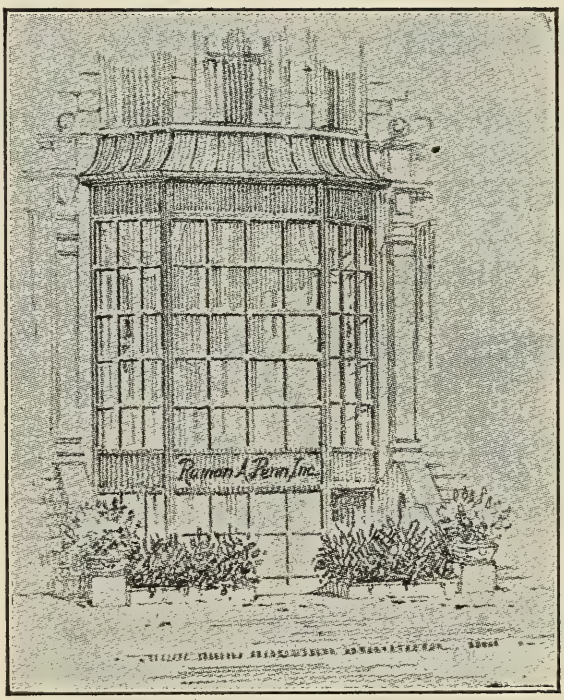
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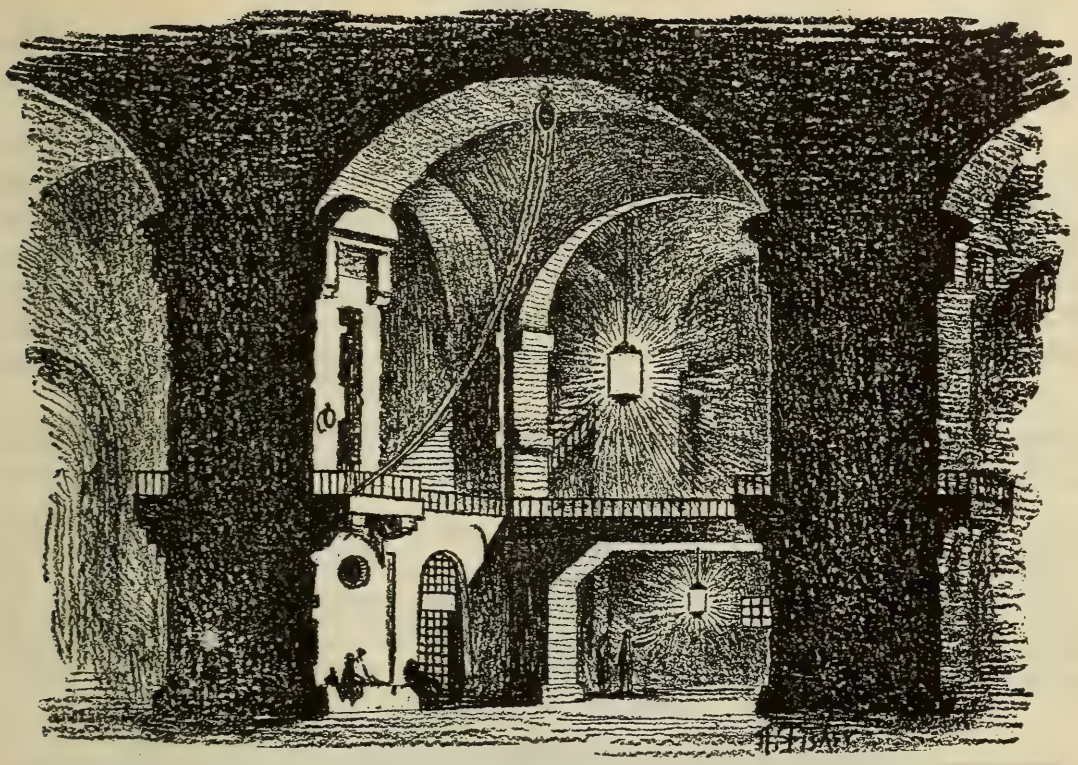
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The Sinfonietta, dedicated to De Falla, was produced at Madrid in March, 1927, at one of Mr. Arbo's concerts. It has been said that the music is more in the manner of Haydn than of Bach or Handel. The score calls for flute, oboe, clarinet, bassoon, two horns, trumpet, trombone, kettledrums, two side drums, and the usual strings. The first violin, the first violoncello, and the first double-bass are used as solo instruments, while the others serve as ripieno

*Salazar of Madrid, composer of piano pieces and songs, is best known as a contributor on musical subjects to Spanish, French, English, and American periodicals. He is the music critic of *El Sol,* the leading Spanish newspaper, and is a champion of "modern" composers.

†Esplá born at Alicante in August, 1886, having studied engineering and philosophy, turned to music as composer, teacher, lecturer. He studied in Spain and Germany, but is largely self-taught. He employs a scale of his own formation "from which he evolves the harmonic system that gives to the texture of his music its regional character, without using any definite folk-melody." He has composed an opera, "La Bella Durmiente," orchestral works, chamber music, etc. "He is one of the three leading Spanish composers. with Conrado del Campo and De Falla representing the three different and well-defined tendencies in the Spanish modern school since the advent of Pedrell and Albeniz."—PEDRO G. MORALES of London.

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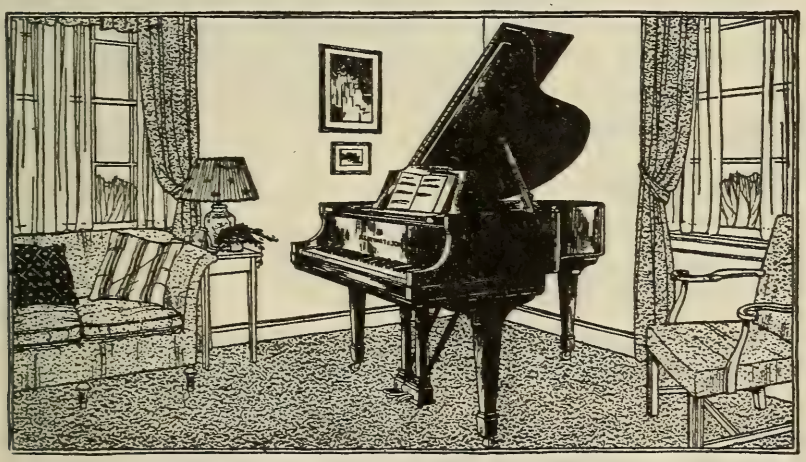
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III. Allegro vivace, D major, 3-8. In the nature of a minuet.

IV. Allegro giocoso, D major, 2-4. The clarinet has a long *ostinato.* The second theme is given to the double-bass solo.

The Sinfonietta was first performed in the United States at a concert of the Symphony Orchestra, New York, conducted by Mr. Arbos on March 25, 1928.

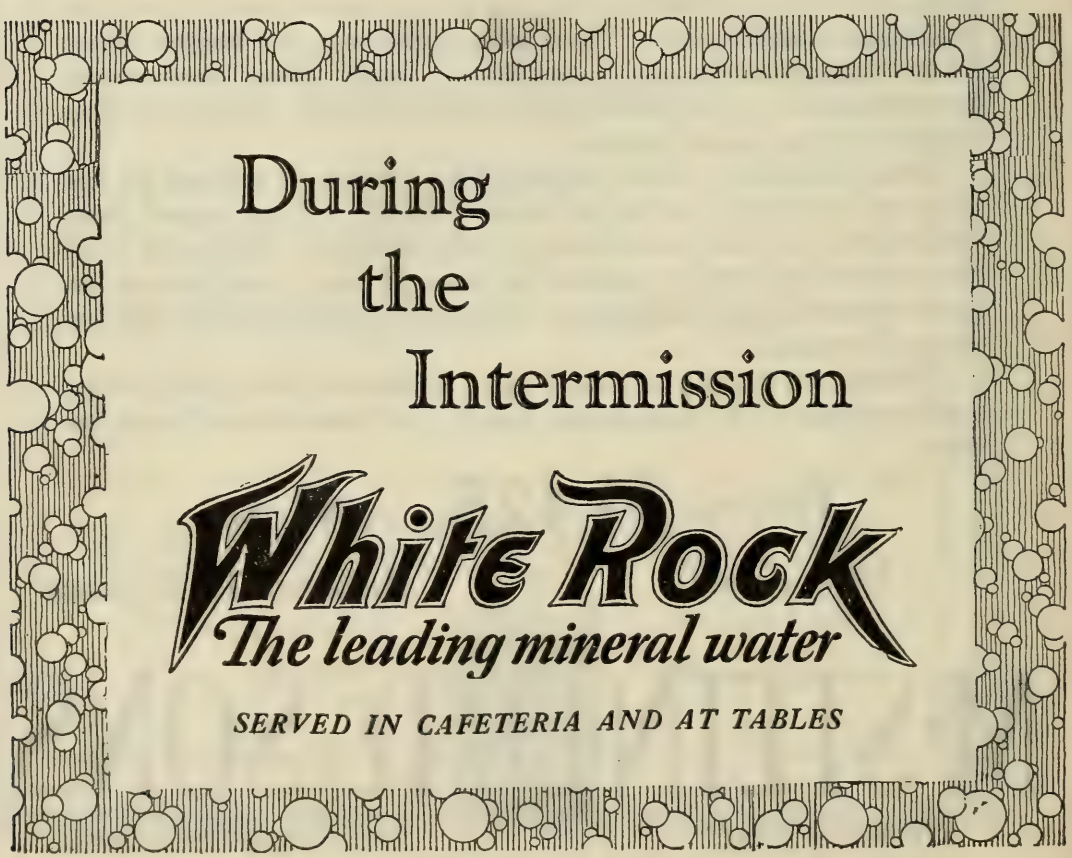
"Quarttertino" for strings (1923), was performed in Boston by the Flonzaley Quartet on February 16, 1927.

Among other compositions by Halffter are an opera, "El amor alicorto"; orchestral pieces, "Dos Bocetos" (1923); "Dos Retratos"; Suite Ancienne for wind instruments (1919); chamber music, including ten pieces for piano, violin and violoncello; songs—among them five with poems by Heine (1918).

"Alborada del Gracioso" . . . . . Joseph Maurice Ravel

(Born at Ciboure, which is not far from Saint-Jean-de-Luz, Basses-Pyrénées, France, on March 7, 1875; living at Montfort-l'Amaury, also Paris)

This piece was written originally for the pianoforte. It is number four of the set "Miroirs": No. 1, Noctuelles; No. 2, Oiseaux



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tristes; No. 3, Une Barque sur l'Ocean (which Ravel has orchestrated) ; No. 5, La Vallée des Cloches. They were composed in 1905 and published in 1906. The Alborada was first played in Boston by Richard Buhlig, December 5, 1907.

The first performance anywhere of Ravel's orchestral transcription was in Boston at a concert of the Boston Orchestral Club, February 16, 1921, when Mr. Longy conducted from the manuscript. The transcription was published in 1923.

Alborado, derived from the Spanish word *albor,* whiteness, dawn (Latin, *albor,* whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade,* which is applied also to festival music at daybreak in honor of an army officer. The title "Alborada" is given to the first and third movements of Rimsky-Korsakov's "Caprice on Spanish Themes."

Jean-Aubry, in his "French Music of To-day," translated into English by Edwin Evans (London, 1919), has this to say about "Gracioso." It is "a word that defies translation, implying something like a buffoon full of finesse, with a mind always alert, and with irony ever in readiness—something like Figaro. Alborado, perpetually renewed, of a delightful *gracioso.* For his ever alert mind it would seem as if night were never present, and for him it is ever the hour of the *aubade,* always the hour of smiles and of deli-

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The same oculist, whose want of skili was manifested so clearly in the case of Sebastian Bach, performed an operation on Handel also. Again the experiment was unsuccessful—total blindness the result. With Bach, his condition lasted only a few months, but Handel was obliged to support the affliction through all the last years of his life.

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cacy. He is skilled in pleasant mocking and is loath to vociferate. He enjoys the sweetness of living, and is not unaware of its reflections. He dreams of charming memories. . . . This early piece revealed, long ago, Maurice Ravel's taste for delicately chiseled work, and a slight leaning to witty affectation." M. Jean-Aubry is speaking of the original piano piece.

"La Fête-Dieu à Séville"; "Triana"

Isaac Albeniz, orchestrated by E. Fernandez-Arbos

(Albeniz, born at Camprodon, in Province of Gerona, in the principality of Catalonia,* Spain, on May 29, 1860; died at Cambo in the Pyrénées on May 25, 1909. Enrique Fernandez-Arbos, born at Madrid on December 25, 1863; now living)

"Iberia" is the title Albeniz gave to four books of piano pieces. The first contained "Evocation," "El Puerto," "Fête-Dieu à Séville";

*Richard Ford in his "Handbook for Travellers in Spain" (2d ed., 1847), after saying that Catalonia is "no place for the man of pleasure, taste, or literature," describes the men as "fond of broils, gross feeders and given to wine, which they often drink after the fashion of the Rhytium and phallovitrobolic vessels of antiquity; they do not touch the glass with their lips, but hold up the *porron*, or round-bellied bottle with a spout, at arm's length, pouring the cooled liquor into their mouths in a vinous parabola; they never miss the mark, while a stranger generally inundates either his nose or his neckcloth. The women are fit to marry and breed Catalans, as in general they are on a large scale, neither handsome nor amiable, and lack both the beauty of the *Valenciana*, the *gracia y aire* of the *Andaluza*." Yet Ford, dismissing the Catalans as neither French nor Spaniards, praised their vigor and endurance as soldiers and sailors, and said, "The rudeness, activity, and manufacturing industry of the districts near Barcelona are enough to warn the traveller that he is no longer in high-bred, indolent Spain."

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the second, "Triana," "Almeria," "Rondeña"; the third, "El Albaicin," "El Polo," "Lavapiés"; the fourth, "Malaga," "Jerez," "Eritáña."

In 1893, Albeniz, in answer to his wife's wish, made his home in Paris. The "Iberia" suite was composed there. The first section was published in 1906. These and the other pieces soon became known, played at first by Blanche Selva,* Joaquin Maláts (a Catalonian who died at the end of the nineteenth century), and Albeniz himself. The Trio Iberia (Barrios, guitar; Alvear, lute; Devalque, mandoline) transcribed some of them and played them at Grenada, San-Sebastian, and London. The fourth book was published in 1909.

Arbos urged Albeniz to orchestrate the pieces. Albeniz orchestrated "Evocation" and "El Puerto," but not with marked skill. Arbos has transcribed six, including the two just mentioned, but he did this without regard to what Albeniz had done.

The transcriptions by Arbos of "La Fête Dieu à Séville"† and "Triana" were performed for the first time from the printed score (1927) at the concert of the New York Symphony Society, con-

*Born at Brive, on January 29, 1884, she studied as a child at the Paris Conservatory, then at the Schola Cantorum. At the age of twenty, she performed all of Bach's works in seventeen concerts. Since 1902 she has devoted herself to the modern French composers. She has taught at the Schola Cantorum for many years. and is professor of piano playing at the Strasbourg Conservatory and at Prague. She played the first book of "Iberia" at Paris in 1906; the second at Saint-Jean de Luz in 1907; the three at Mme. de Polignac's, Paris in 1908; the fourth at Paris in 1909. These were all first performances.

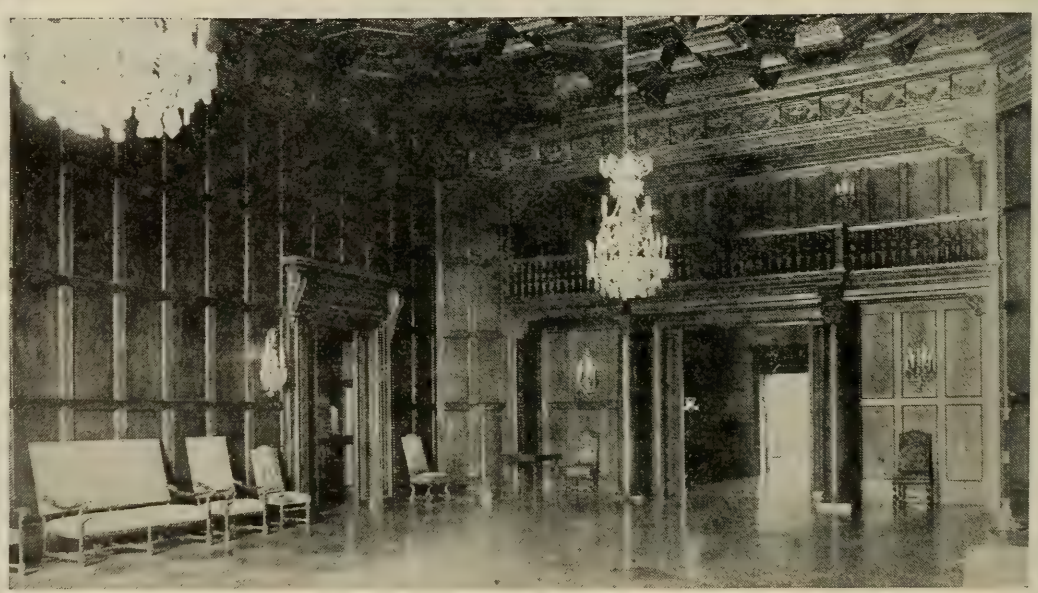
†An orchestral transcription of this piece (probably by Mr. Stokowski) was played by the Philadelphia Orchestra at Philadelphia on February 5, 1926.

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ducted by him on March 25, 1928. "Triana" was conducted by Arbos at a concert of Spanish music by the Colonne Orchestra, Paris, January 27–28, 1923.

"Evocation" is a " 'fandanguillo,' as a Biscayan musician would imagine it." In the piano piece the finale *pppp* (*sic*) is curious on account of its modulations to remote keys.

"Fête-Dieu à Séville" begins by rataplans with a march rhythm in counterpoint. They, with embroideries, enrich the chief theme, announced with full strength. A folk theme is counterpointed by a *salta* (a lyric couplet improvised from the balconies while the procession passes.) This material is used until, when there is comparative calm, the *saltas* are heard in the distance.

"Triana." Triana* is a suburb of Seville. The music has been described as harmonically a triumph of jostling seconds. The chief themes are, first, a "paso-doble," second, a "marcha torera." They alternate with mutual enrichment.

* * *

Albeniz has been represented at concerts of the Boston Symphony in Boston by his "Catalonia," October 10, 1919 (Mr. Monteux, con-

*"Triana, the Moorish Tarayanah, a name supposed to be a corruption from Trajana, Trajan having been born near it at Italica. It is the Transtevere of Seville, and the favorite residence of gypsies, bull-fighters, smugglers, robbers, and other picturesque rascals; hence it is much frequented by the *áficion,* by fancy men and Majos, who love low company. This is the place to behold a *fancion de gitanos,* got up in all the glory of Gaditanian dancing, *jaleos y arañas.*"—RICHARD FORD.

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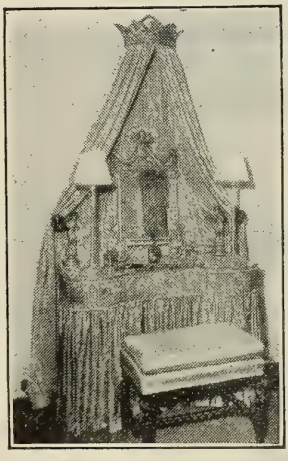
Boston, Mass.

ductor), and Spanish Rhapsody for piano (Mr. Casella) and orchestra (orchestrated by Casella) March 2, 1923 (Mr. Monteux, conductor).

* * *

The life of Albeniz was wandering and adventurous. He played the pianoforte in public at Barcelona before he was four years old. When he was six he was taken to Paris, where he studied with Marmontel; his teacher and the authorities were amazed by his talent and his mad pranks. He was back in Spain in 1868, and for a short time was at the Madrid Conservatory. Influenced greatly by the romances of Jules Verne, he set out to see the world. When he was nine years old, he ran away from his family to give concerts in Spain. The people heard him gladly; they applauded "el niño Albeniz." Bandits robbed him of his small savings. Again he left his family; he went to Porto Rico. On the vessel he played the pianoforte. He spent some time in the United States, wretchedly poor—but as a pianist he met with great success at San Francisco. Returning to Europe when he was about fifteen years old, he gave concerts in Liverpool and London. For a time he studied at Leipsic with Jadassohn and Reinecke. When his money gave out, he went back to Spain. He played there at Court, and made so marked an impression that Alphonso XII granted him a pension. At Brussels the young man studied composition with Gevaërt and the pianoforte with Brassin. He met Liszt and followed him from city to city.

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In London he was composer and conductor for the Prince of Wales Theatre. He was happy in Paris, where he came under the influence of the more modern composers. His health gave way; in 1900 he fell sick. Taken to Barcelona, he lived there two years. He made his last journey to die on the frontiers of the two countries he loved. According to those who knew him, he was a fascinating companion, an engrossing conversationalist, witty, always a man of high musical ideals.

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Operas: "The Magic Opal," a light opera in two acts, libretto by Arthur Law, produced with unqualified success at the Lyric Theatre, London, January 19, 1893. Singers: Ada Jenoure, Susie Vaughan, May Yohe; Messrs. Brownlow, Monkhouse, Kaye, and Child. Herbert Bunning conducted.

*He gave concerts there in 1892. We find no record in Berlin music journals of a concert in 1893.

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Endowment Fund	285,581.97
Endowment Fund, in memory of Henry L. Higginson	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey . . .	5,000.00
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Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

"San Antonio de la Florida," Madrid, 1894; Brussels ("L'Ermitage Fleurie"), 1904.

"Henry Clifford," based on an episode in the War of the Roses, Barcelona, 1895.

"Pepita Jimenez,"—the opera that made him famous in more than one country,—based on the novel of Juan Valera—Barcelona, January 5, 1896; performed afterwards at Brussels, Carlsruhe, Leipsic, Prague.

F. B. Money-Coutts wrote for Albeniz the libretto of a trilogy founded on the Arthurian legend: "Merlin" was completed; of "Lancelot" at least one act was written; the third was to be "Guinevere." Albeniz did not wish "Merlin" to be performed until the whole trilogy was ready for the stage.

Albeniz also wrote some light operas, zarzuelas, among them music for an adaptation of Millöcker's "Arme Jonathan," libretto by Brookfield and lyrics by Greenbank, produced as "Poor Jonathan" in New York at the Casino, October 14, 1891.

ORCHESTRAL: "Catalonia"; Scherzo; Serenata Morisca; Capriccio Cubana; "Rapsodie Espagnole" (for pianoforte and orchestra).

PIANOFORTE: The most famous of the many pieces for the pianoforte,—Mr. Jean-Aubrey speaks of "hundreds,"—and perhaps the finest of Albeniz's compositions, is the set of twelve pieces entitled "Iberia," some of which have been performed in Boston by various pianists, beginning with George Copeland. This set was begun when the wife and daughter of Albeniz were dangerously sick. Then there are "Vega," Songs of Spain, Preludes of Spain, Spanish Suite, Suite

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Morisca, nine Mazurkas, two Caprichos Estudios, two Caprichos Andalusas, Gavotta, two Estudios de Concierto, a Sonata, a Concerto, Marcha Nupcial, etc. Albeniz wrote an oratorio, "El Cristo"; a trio in F; also these vocal works: Catalones de Gracia; El Canto de Salvacion; Songs with "Rimas"; four songs with French words, songs with Catalonian words.

In his last sickness he was meditating a great Spanish composition.

There is a valuable study of Albeniz's music in Henri Collet's "Albéniz et Granados" (Paris 1926).

"La Procession del Rocio" . . . . . Joaquin Turina

(Born at Seville on December 9, 1882; now living at Madrid)

This composition, composed in 1912, was performed for the first time by the Orquesta Sinfonica at Madrid in March, 1913. Mr. Arbos, to whom the work is dedicated, conducted. The first performance in Boston, probably in the United States, was by the MacDowell Club, Georges Longy conductor, on April 10, 1918.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, bass drum, cymbals, triangle, tambourine, harps and the usual strings.



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The "Procession del Rocio" is in two sections, but the first leads without pause into the second.

"Triana en fête." The music begins Allegro vivo, G major, with a lively theme. The measures in 3-4 alternate with those in 6-8. Another section follows with a theme for solo viola, afterward for solo violin. After an accelerando, the first theme returns. There follows another episode (Allegretto) for piccolo and flutes, with the strings pizzicato. There is a return to the first tempo.

*A round, outdoor dance of the afternoon.



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* * *

Turina studied harmony and counterpoint in Seville with Don Evaristo Garcia Torres; piano-playing with Enrique Rodriquez. He also studied the piano with José Trago y Arana at Madrid; with Moszkowski in Paris, where he lived (1905–14), taking composition lessons of d'Indy at the Schola Cantorum. He is the pianist of the Quintedo de Madrid, and also shines as a virtuoso. He conducted the Russian Ballet in Spain for a time; he has also conducted at Madrid's theatres and concerts.

He has composed these operas: "Margot" (Madrid, 1914); "Navidad" (Madrid, 1916); "La Adúltera Penitente" (Barcelona, 1917); "Jardin de Oriente" (Madrid, 1923): symphonic poems, chamber music, songs, piano pieces. He has written an abbreviated encyclopædia of music in two volumes; some of his critical articles have been collected.



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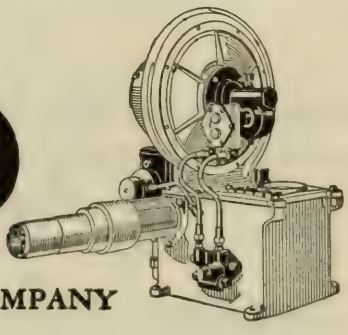
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THREE DANCES TAKEN FROM THE BALLET "THE THREE-CORNERED HAT" ("EL SOMBRERO DE TRES PICOS") . . . . MANUEL DE FALLA

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"When the Russian Ballet visited Spain, Serge de Diaghilev was so much interested in the work of de Falla that he commissioned him to write a ballet on the subject of Alarcón's novel, 'El Sombrero de Tres Picos.' "*

This ballet "The Three-cornered Hat" was performed for the first time on any stage by the Russian Ballet at the Alhambra, London, on July 23, 1919. The scenario was arranged by Martinez Sierra; the stage settings and costumes were designed by Pablo Picasso.

*Don Antonio Pedro de Alarcón (1833–91) based this famous story, which was first entitled "El Corregidor y la Molinera" ("The Corregidor and the Miller's Wife") on an old Spanish tale which he heard in his youth. In the summer of 1874 he was asked to write a story for a Cuban weekly; but a friend persuaded him to publish it in the *Revista Europea,* Madrid. It appeared in book form a month later, and met with great success. It has been translated into at least seven languages. Librettos for these operas have been derived from it: "Der Corregidor," by Hugo Wolf (Mannheim, June 7, 1896); "Margitta," by Erik Meyer-Helmund (Magdeburg, 1889); "Der Richter von Grenada," by Richard von Perger (Cologne, 1889); "Die Lachtaune," by Eugen Taund (Vienna, 1895).

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Joaquin Turina says (*The Chesterian,* May, 1920) that the first version of "The Three-cornered Hat" was produced at the Eslava Theatre, Madrid, under the title of "El Corregidor y la Molinera." Turina was then conducting this theatre's orchestra. The "pantomime" of de Falla was accompanied by only seventeen players. "The composer was confronted with one great difficulty, and that was to follow musically the action of the play without spoiling the unity of his score. The music therefore continually reflected a certain anxiety on the composer's part, as if he were trying to disentangle himself, so to speak, from the external network. The transformation of the 'pantomime' into a ballet at once cleared away all these difficulties. This is quite natural, for in the new version the action became reduced to a strictly indispensable minimum, and the dances became predominant, those already existing being considerably amplified."

Turina finds the Miller's Dance the most interesting, "because of its typically Andalusian character, its fascinating rhythm which is like an affirmation of southern art, and its Moorish character." In the Final Dance the jota and the folk theme called *vito* are introduced.

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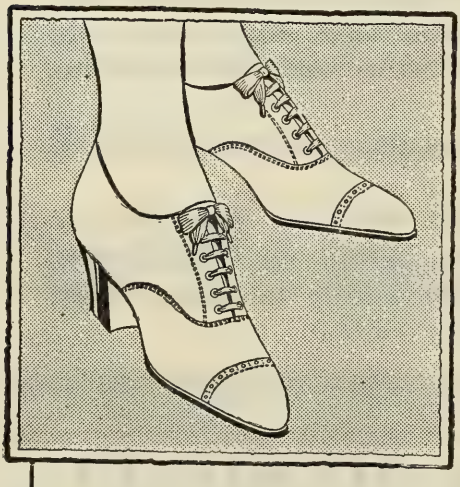
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* * *

De Falla has been represented at concerts of the Boston Symphony Orchestra in Boston as follows:

1921. December 30, Three Dances from "The Three-Cornered Hat." Mr. Monteux, conductor.



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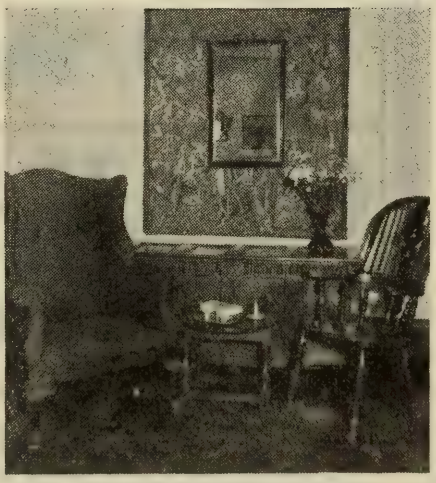
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1926. March 5, "Three Dances" from the "Three-Cornered Hat." Mr. Koussevitzky, conductor. December 31, Concerto for harpsichord (Wanda Landowska), flute, oboe, clarinet, violin, violencello. Mr. Koussevitzky, conductor.

* * *

De Falla studied harmony with Alejandro Odero and Enrique Broca. Going to Madrid, he took pianoforte lessons of José Trigo and studied composition with Felipe Pedrell. Before De Falla was fourteen, the Madrid Academy of Music awarded him the first prize for pianoforte-playing. Between 1890 and 1904 he was busy as a virtuoso and a composer. About 1900 he wrote light music for the theatre. Having received in 1905, for his opera "La Vida breve," the award offered by the Spanish Academy of Fine Arts, he was enabled to live and compose a little more comfortably. In 1907,

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going to Paris, he was befriended by Debussy and Dukas. At that time his only published works were Quatres Pièces Espagnoles: Aragonesa, Cubana, Montañesa, and Andaluza for the pianoforte; and three songs: Les Colombes, Chinoiserie, and Seguidille* (words by Gautier. He made his début in Paris as a pianist in 1910. The next year he played in London. In 1905 his opera "La Vida breve" won a prize in Madrid. The opera "La Vida breve" was produced at Nice on April 1, 1913. An American Lillian Grenville,† took the

*Sung here by Mme. Eva Gauthier, March 21, 1920.—P.H.

†"Lillian Grenville" (Katharine Goertner), was born in New York on December 23, 1884, educated at a convent in Montreal, and went to Paris in 1901, where she studied singing. She made her first appearance in opera at Nice as Juliet on February 15, 1906, having sung at the San Carlo, Naples, the Monnaie, Brussels, Lisbon, Genoa, Milan, and elsewhere. She was a member of the Chicago Opera Company (1910–11), taking the parts of Mimi, Tosca, Marguerite. She "created" leading parts in "Laura," "Fortunio," "Marcella," "Quo Vadis," "L'Auberge Rouge," and Herbert's "Natoma." Her birthday is also given as November 20, 1888.

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part of Salud.* This opera was given at Madrid on November 14. 1914. De Falla returned to Spain when the World War broke out. His second work for the stage, an opera, "El Amor Brujo," was produced at Madrid on April 15, 1915. It failed. "The composer suppressed the spoken and sung parts, enlarged the orchestration, and made of it a symphonic suite, 'semi-Abrabian' in style. Pastera Imperio, too, has used this music for her dances."

"Noches en los Jardines de España: En el Generalife, Danse

*This opera in two acts and four scenes was heard at a public rehearsal at the Opéra-Comique, Paris, on December 30, 1913, also on January 6, 1914, and in March, 1928. Paul Milliet translated Carlos Fernandez Shaw's libretto. The opera was warmly praised by the critics. Salud, Mme. Carré; La Grandmère, Mlle. Brohly; Carmela, Mlle. Syril; Paco, Francell; L'Oncle Sarvaor, Vieuille. Ruhlmann conducted. One of the critics said that De Falla had been in Spain a pupil of Albeniz. The opera at this theatre was performed publicly for the first time on January 6, 1914. There were eight performances that season. The opera was produced at the Metropolitan, New York, on March 6, 1926.

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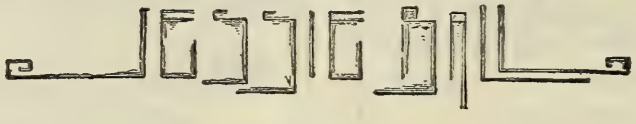
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Lejana, and En los Jardines de la Sierra de Córdoba," a suite of Night Pieces, was first performed in 1916 at Madrid. "The thematic material is built, as in 'La Vida breve' or in 'El Amor Brujo' on rhythms, modes, cadences, or forms inspired by but never borrowed from Andalusian folk-song."*

De Falla and his pupil, Rosa Garcia Ascott, played in Paris, on June 3, 1920, his transcription of "Night in Spanish Gardens" for two pianofortes. On May 29, 1920, in Paris, Mme. Madeleine Greslé sang in Spanish "Seven Spanish Folk-Songs" arranged by De Falla, who accompanied her. De Falla's puppet play, "El Retablo de Maese Pedro" was performed (privately) at Paris on June 25, 1923; in New York by the League of Composers on December 29, 1925, at Town Hall, with puppets designed by Remo Bufano. His Concerto for harpsichord (or piano), flute, oboe, clarinet, violin, and violoncello, was performed for the first time at the De Falla Festival held

*Fragments from "El Amor Brujo" ("Love, the Wizard"), "Danza del fin del dia" for pianoforte, and a song for low voice, "Cancion del amor dolido," have been published. An orchestral suite from the ballet was announced in London for performance on November 23, 1921.

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at Barcelona on November 5, 1926. Wanda Landowska played the harpsichord.

He wrote for the guitar "Homenaje" "(Homage") for the "Tombeau de Claude Debussy." This piece, which is also transcribed for the piano, was published in 1921.

The second book of his songs includes "El Paño moruno," "Seguidilla murciana," "Asturiana," "Jotó," "Nana," "Canción," "Polo."

De Falla lives on the Alhambra Mount in Grenada. Joaquin Turina described him in 1920: "Manuel de Falla, with his almost ascetic features, his large forehead, and bright eyes like two glowing embers, might almost be taken for an anchorite. His gentle bearing and invariably courteous manner do not conceal the inflexibility of his ideas, the strength of his principles, and a certain tenacity of purpose."

An elaborate study of De Falla and his composition by Edgar Istel was published in the *Musical Quarterly* (New York) of October, 1926.

ERRATA: Programme Book of January 11–12, 1928, page 966, second line from the bottom. For "Foire" read "Poire," Page 970, nineteenth line from the top. For "Julian" read "Julien."

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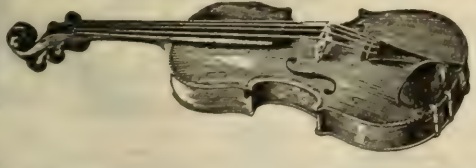
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SATURDAY EVENING, JANUARY 26, at 8.15 o'clock

Mozart . . . Symphony in C major, No. 41, "Jupiter" (K 551)

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I. Poco lento
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The Soil—The Indians(England)—The Mayflower—
The Landing of the Pilgrims.

II. Allegretto
(1861-1865)
Hours of Joy—Hours of Sorrow.

III. Allegro con spirito
(1926- . . . .)
The Present—The Future.

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FORTY-EIGHTH SEASON, 1928-1929

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Concert-master	Kreinin, B.	Kassman, N.	Hamilton V.	Eisler, D.
Theodorowicz, J.				
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Jacob, R.	Zung, M.	Knudsen, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane C.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Raichman, J.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
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Mozart . . . Symphony in C major, No. 41, "Jupiter" (K 551)

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II. Allegretto
(1861-1865)
Hours of Joy—Hours of Sorrow.

III. Allegro con spirito
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Symphony in C major, with Fugue Finale, "Jupiter" (K. 551)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat major is dated June 26; the one in G minor, July 25; the one in C major, with the fugue finale, August 10.

His other works of that year are of little importance, with the exception of a pianoforte concerto in D major, which he played at the coronation festivities of Leopold II at Frankfort in 1790. There are canons and pianoforte pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest, with the exception of the clarinet quintet and a string quintet dedicated to the King of Prussia. Again, one finds dances for orchestra—twelve minuets and twelve German dances.

Why is this? Seventeen eighty-seven was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in so short a time? Or was there some reason for discouragement and consequent idleness?

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November 15, 1787, and thus resigned his position with a salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant, with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection of Mozart's letters, edited by Nohl, and later by Hans Mersmann.*

*This letter was written in June. It was addressed: "Honorable O. B." (*Ordensbruder*=Brother of the Order) "Dearest, best of friends." In it Mozart asked for one or two thousand guldens for a period of one or two years: "If you should perhaps be unable to spare so large a sum at such short notice, I beg you to lend me a few hundred gulden at least till to-morrow, as my landlord in the Landstrasse was so importunate that, in order to avoid trouble, I was obliged to pay him on the spot, and this has put me to great embarrassment." Mozart wrote Puchberg again in June: "I have not the heart to enter your presence, as I am obliged to tell you frankly that I cannot possibly pay back so soon the sum you lent me." He begged Puchberg to get him money through some other channel. In July, 1789, he asked Puchberg to lend him "another" five hundred florins and spoke of paying him back ten florins a month. In 1790 he asked for a few ducats for a few days only. There were later letters asking for money.

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Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the three famous symphonies was unfortunate in his Emperors.

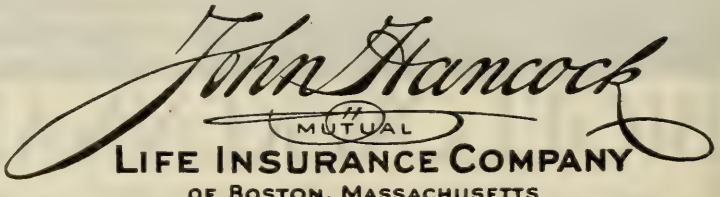
The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15 P.M.; he preferred water as a beverage, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.*

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le

*For a description of Joseph going to Versailles, sleeping there on a straw mattress and covered with a wolfskin, in order to give his sister Marie Antoinette lessons in the simple life "and of philosophical detachment," leaving with her on his departure a long homily to serve her as a moral guide, see "Marie Antoinette," by the Marquis de Ségur (Chapter IV, "The Era of Folly").

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Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." Mozart wrote for these dances, as did Haydn, Hummel, Beethoven.

Thus was Mozart without true royal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to repeat the story of the loneliness of his last days, the indifference of court

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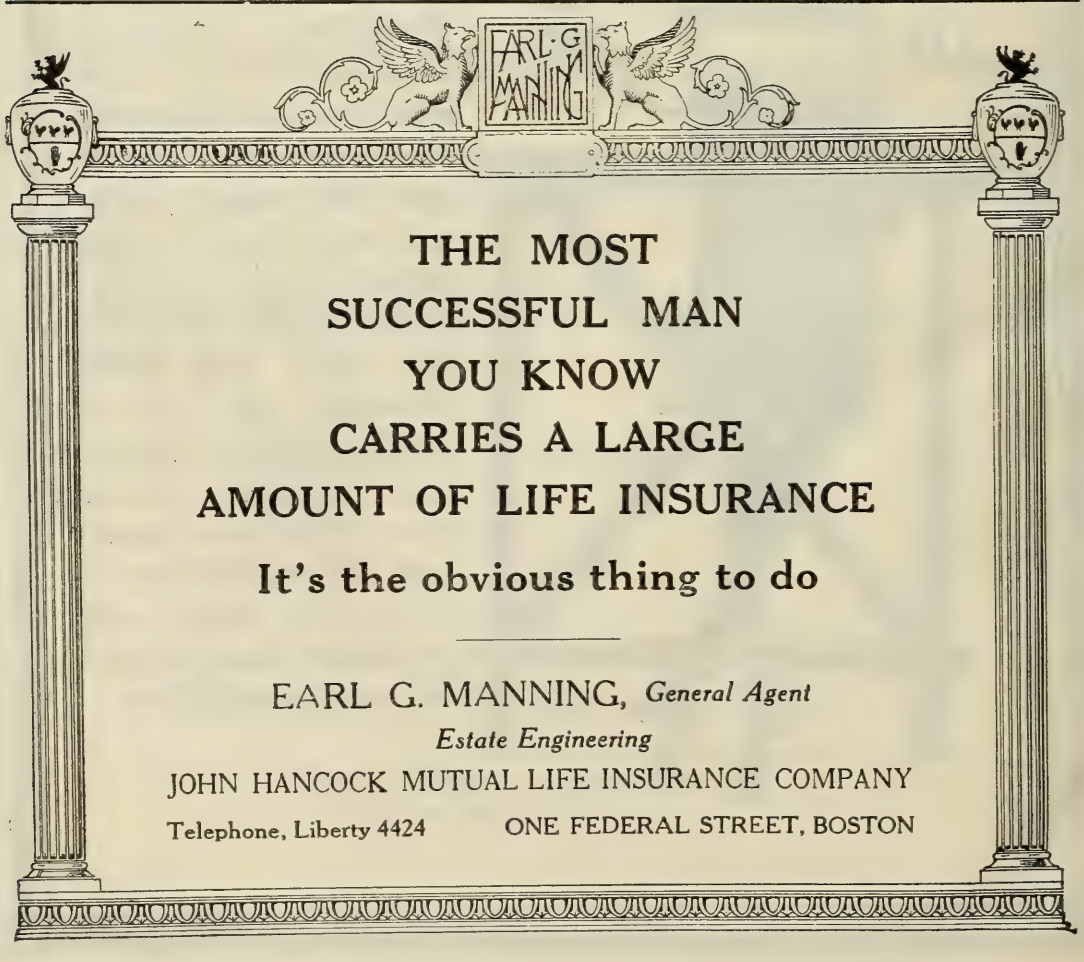
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and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde,* a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his (Mozart's) body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither has 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace to his ashes!"

As John F. Runciman wrote*: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister—he hardly dared to claim social quality with the citizens who tanned hides or slaughtered pigs; and probably the high personages who trimmed the local Serene Highness's toe-nails scarcely knew of his existence. Still, he was a burgher, even to the killers of pigs and the tanners of hides; he was thoroughly respectable,

*"Old Scores and New Readings: Discussions on Musical Subjects" (London, 1899).





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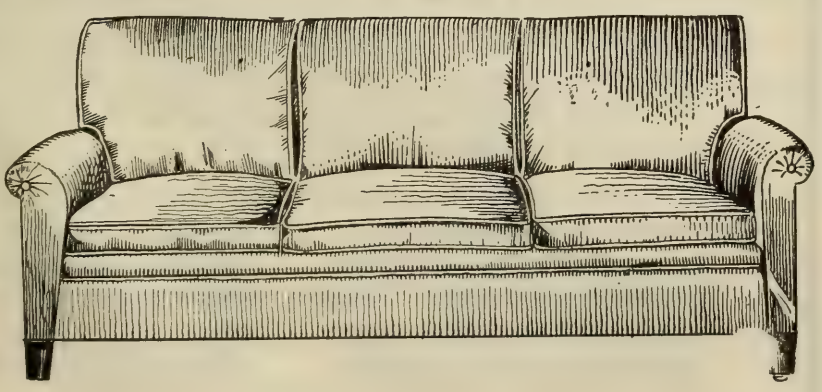
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and probably paid his taxes as they came due; if only by necessity of his office, he went to church with regularity; and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor and presumably never paid his taxes; we may doubt whether he often went to church*; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and, as he grew older, he lived more and more within himself and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces

*Mozart was of a deeply religious nature, as is shown by many of his letters to his father. In one letter he spoke of not liking when journeying to attend the Mass, for the churches were cold.—P.H.

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he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri. . . . Mozart lived in the last days of the old world, and the old world and the thoughts and sentiments of the old world are certainly a little *passés* now. But if you examine 'Don Giovanni' you must admit that the Fifth and Ninth Symphonies, 'Fidelio,' 'Lohengrin,' the 'Ring,' 'Tristan,' and 'Parsifal' have done nothing to eclipse its glories; that while fresh masterpieces have come forth, 'Don Giovanni' remains a masterpiece amongst masterpieces, that it is a masterpiece towards which all other masterpieces stand in the relation of commentaries to text."

As Runciman says, Mozart in 1788 was unappreciated save by a few, among whom were Frederick William II, King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

* * *

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon de Tonkünstler" (1790) speaks appreciatively of him; the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied

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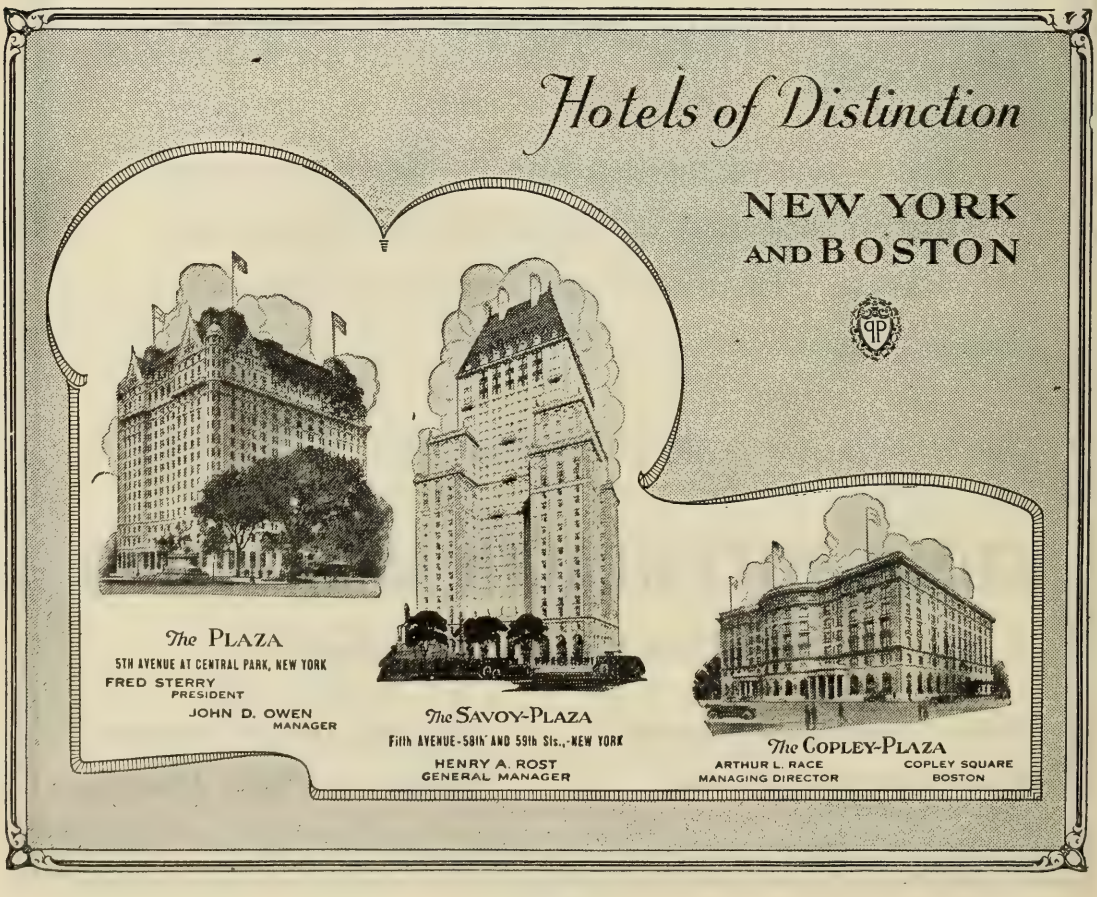
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ariettas for piano are praised especially, but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years. It is stated in the summing up of his career: "If one knew only one of his noble symphonies, as the overpowering great, fiery, perfect, pathetic, sublime symphony in C." This reference is undoubtedly to the "Jupiter" the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him. Among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players, began again at the same speed, stamped the time so furiously that his steel shoe-buckle flew into pieces. He laughed, and, as the players still dragged, he began the Allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in



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years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved. seldom determine the date of a first performance. It was the custom to print: "Symphonic von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

It is possible that the "Jupiter" Symphony was performed at the concert given by Mozart in Leipsic. The two that preceded the great three were composed in 1783 and 1786. The latter of the two, D major) was performed at Prague with extraordinary suc-

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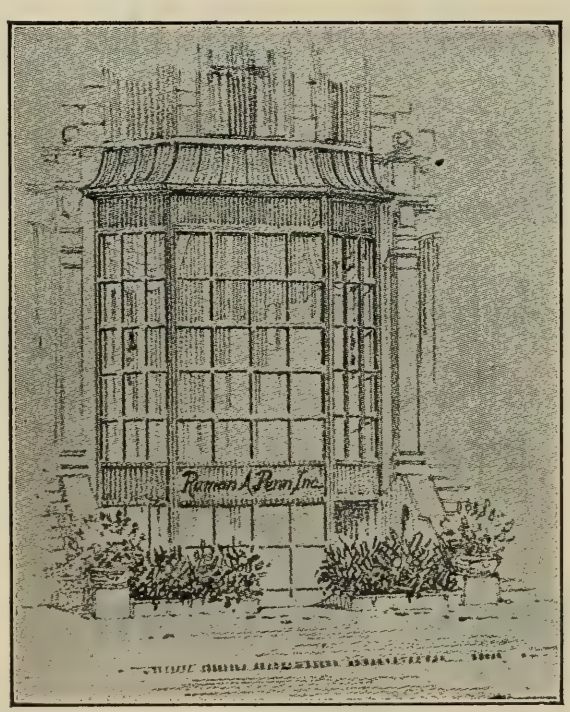


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cess. Publishers were not slow in publishing Mozart's compositions, even if they were as conspicuous niggards as Joseph II himself. The two symphonies played at Leipsic were probably of the three composed in 1788, but this is only a conjecture.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration to the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

The eulogies pronounced on this symphony are familiar to all,—from Schumann's "There are things in the world about which nothing can be said, as Mozart's C major symphony with the fugue, much of Shakespeare, and pages of Beethoven," to Bülow's "I call Brahms's first symphony the tenth, not because it should be placed after the ninth: I should put it between the second and the 'Eroica,' just as I think the first not the symphony of Beethoven but the one composed by Mozart and known by the name 'Jupiter.'"

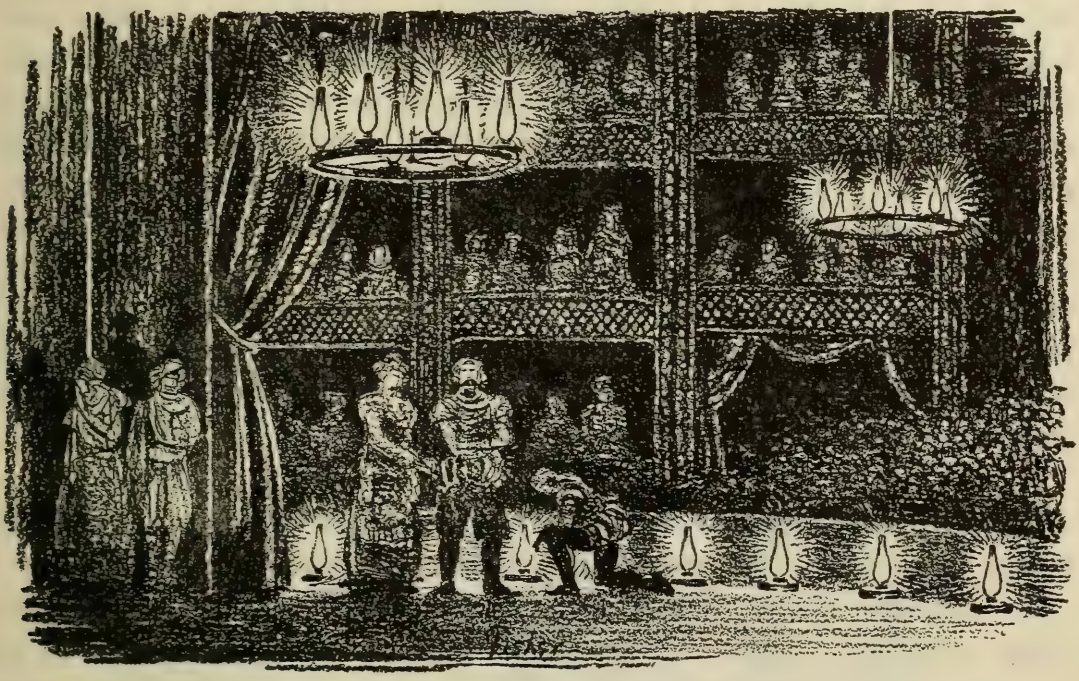


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But there were decriers early in the nineteenth century. Thus Hans Georg Nägeli (1773–1836) attacked this symphony bitterly on account of its well-defined and long-lined melody, "which Mozart mingled and confounded with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, and caused it to retrograde rather than to advance." He found fault with certain harmonic progressions which he characterized as trivial. He allowed the composer originality and a certain power of combination, but he found him without style, often shallow and confused. He ascribed these qualities to the personal qualities of the man himself: "He was too hasty, when not too frivolous, and he wrote as he himself was." Nägeli was not the last to judge a work according to the alleged morality or immorality of the maker.

* * *

The "Jupiter" Symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro vivace, C major, 4-4. The movement opens immediately with the announcement of the first theme. The theme is in two sections: imposing triplets (full orchestra), alternating with

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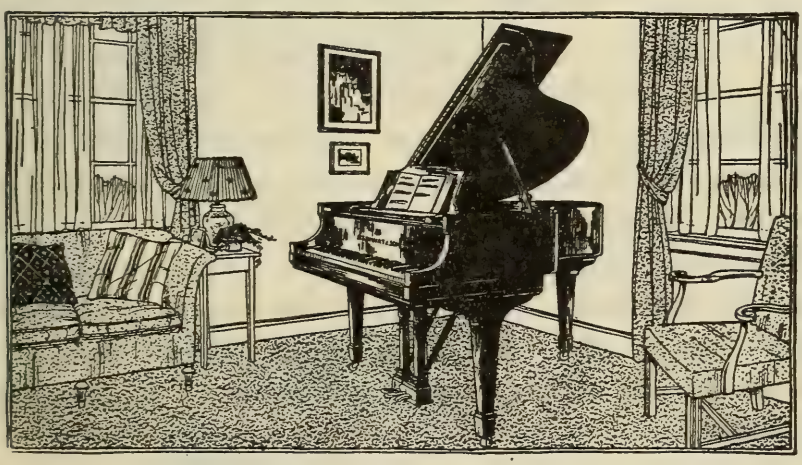
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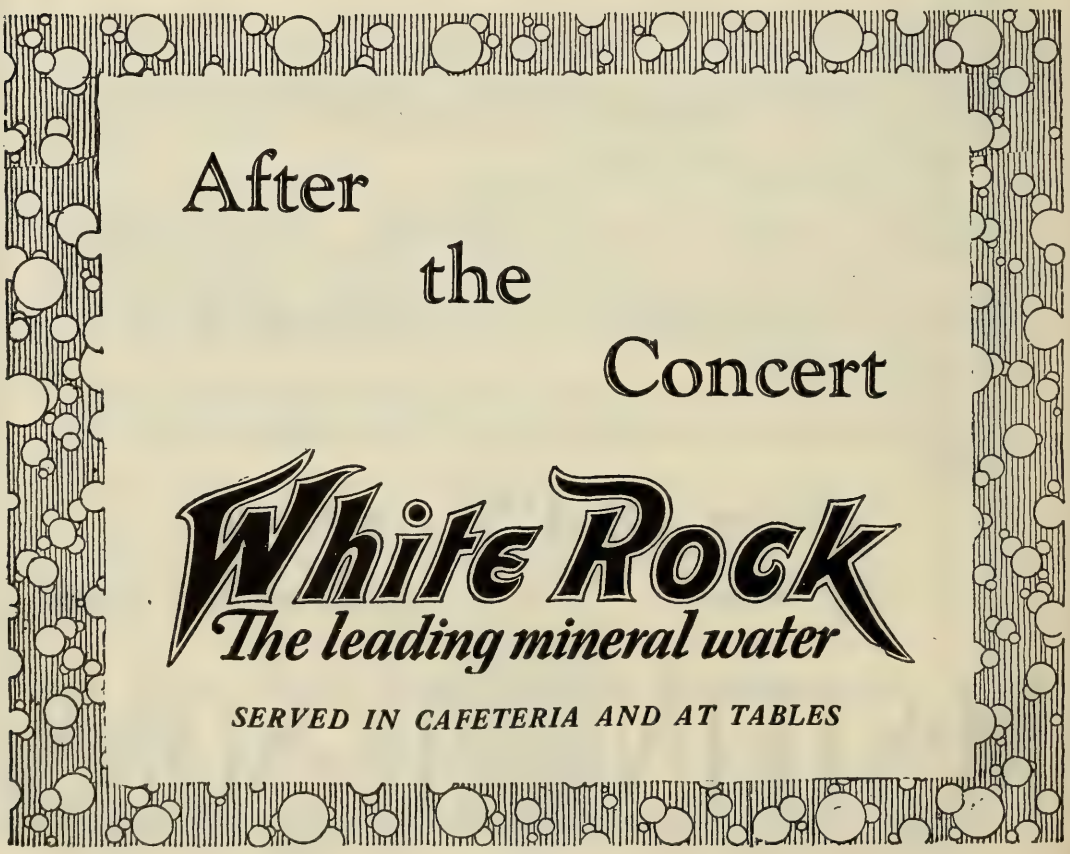
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gentle, melodious passages for strings; the section of a martial nature, with strongly marked rhythm for trumpets and drums. There is extensive development of the figures, with some new counter ones. The strings have the second theme, of which William Foster Apthorp wrote: "A yearning phrase, ascending by two successive semitones, followed by a brighter, almost a rollicking one—is it Jove laughing at lovers' perjuries?—the bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves." This theme is in G major. There is a cheerful conclusion theme. The first part of the movement ends with a return of the martial rhythm of the second section of the first theme. The free fantasia is long and elaborate. The third part is almost like the first, but with changes of key.

II. Andante cantabile, F major, 3-4. The first part presents the development in turn of three themes so joined that there is apparent melodic continuity. The second part consists of some more elaborate development of the same material.

III. Menuetto: Allegro, E major, 3-4. The movement is in the traditional minuet form. The chief theme begins with the inversion of the first figure, the "chromatic sigh" of the second theme in the first movement. This "sigh" is hinted at in the Trio, which is in C major.



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IV. Finale: Allegro motto, C major, 4-4. It is often described as a fugue on four subjects.

Mr. Apthorp wrote: "Like the first movement, it is really in 2-2 (alla breve) time; but Mozart, as was not unusual with him, has omitted the hair stroke through the C of common time—a detail in the use of which he was extremely lax. As far as the fugue on four subjects goes, the movement can hardly be called a fugue; it is a brilliant rondo on four themes, and the treatment of this thematic material is for the most part of a fugal character—the responses are generally 'real' instead of 'tonal.' Ever and anon come brilliant passages for the full orchestra which savor more of the characteristically Mozartish *tutti* cadences to the separate divisions of a rondo, or other symphonic movement, than they do of the ordinary 'diversions' in a fugue. Still, fugal writing of a sufficiently strict character certainly predominates in the movement. For eviscerating elaborateness of working-out—all the devices of *motus rectus* and *motus contrarius* being resorted to, at one time even the old *canon cancrizans*—this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote."

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In the *Tablettes de Polymnie* (Paris, April 1810) a writer observed that the fugue-finale of the "Jupiter" symphony "is understood only by a very small number of connoisseurs; but the public, which wishes to pass for a connoisseur, applauds it with the greater fury because it is absolutely ignorant in the matter."

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tongue of man. In this day we are fearful of pleasure; guiltily we eye the innocence of mere delight; we are for the marriage of the Muses—as it were to make honest women of them. The minor human mind has reached so strange a confusion that it has come to consider music as a matter of (more or less) articulate language. Pornography, it seems, haunts this or that phrase; speculation this other; immortality is denoted thus; thus you are made aware of philosophical systems. We are nearing a code. We shall presently converse in six-eight or common time according to the acuteness of our feelings; a prestissimo will prostrate us with convulsive laughter; and adagio will persuade thousands to Buddhism; and some satanic allegretto will compel a weak-principled (but otherwise religious) man into the wildest excess of rapine and disorder. And this development—the picture is but a logical exaggeration of much wild criticism—we are to regard as a high illustration of progress in music! The times of Mozart are indeed dead,—"dead and done with."

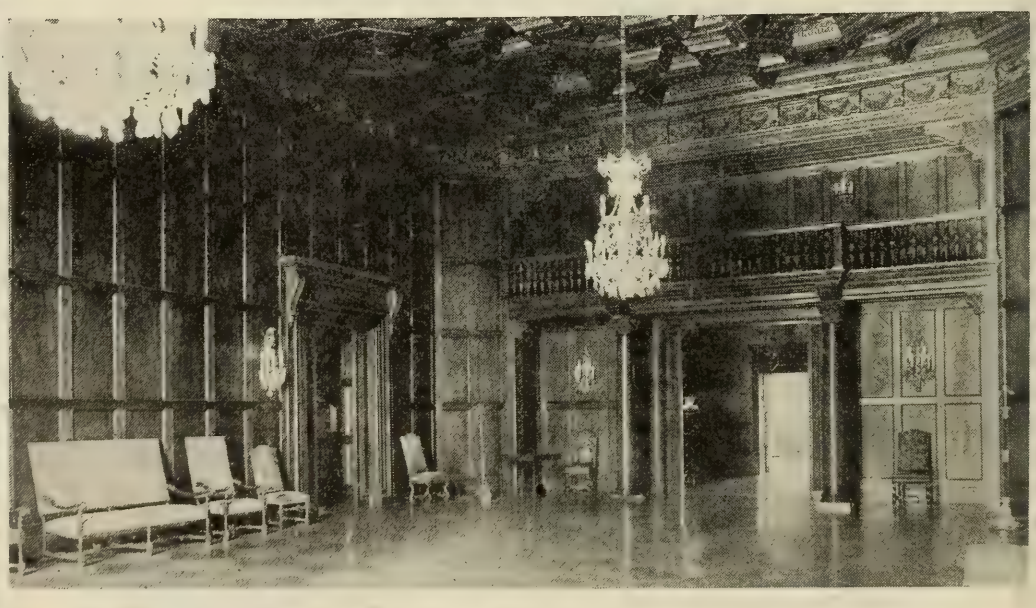
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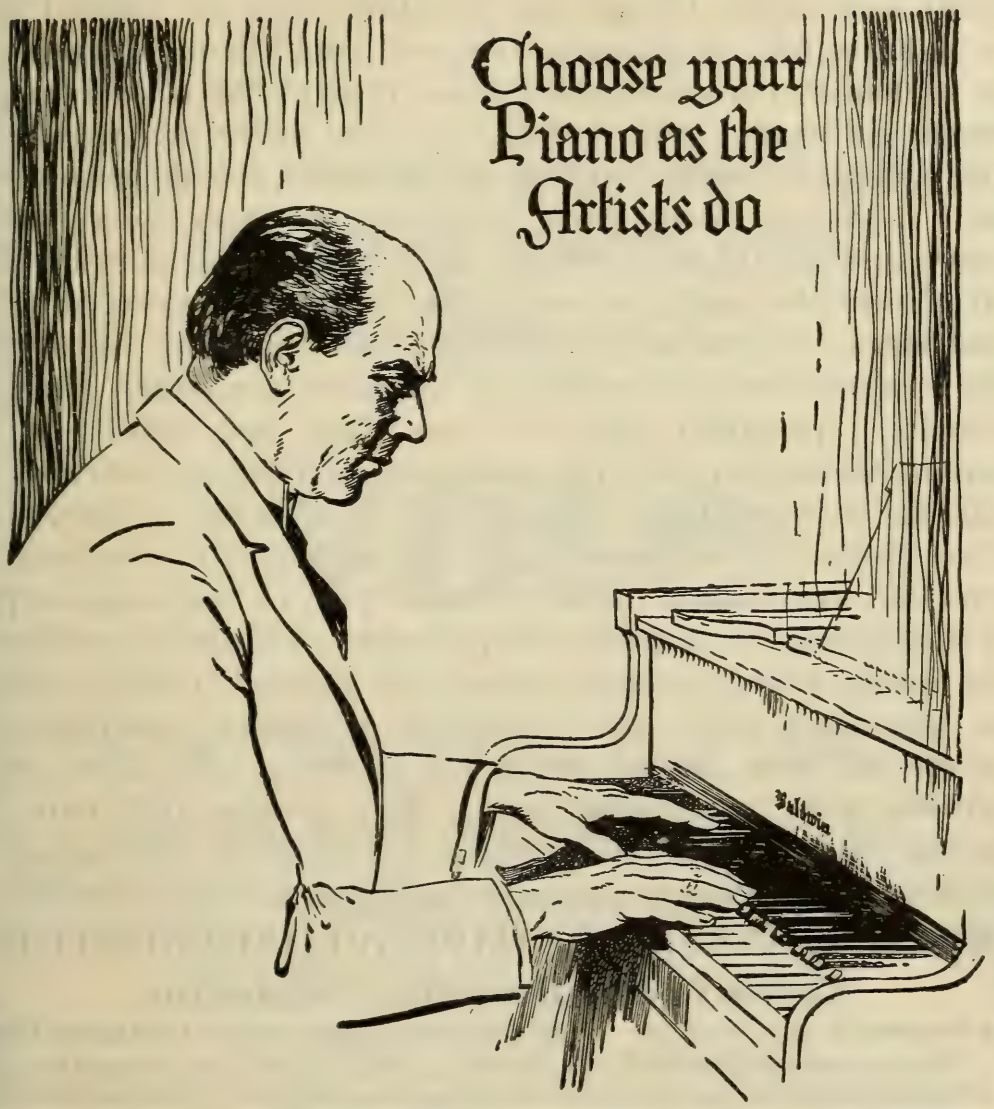
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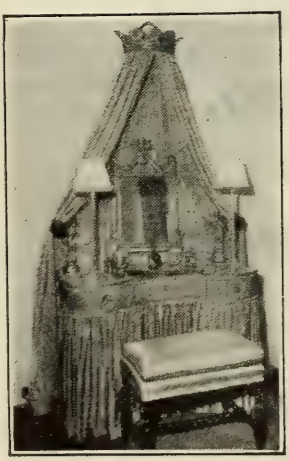
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dead, that it is a thing outworn, that the combinations needed for its existence are exhausted. It is a perishable saying; and had the gods granted to the man Mozart that which they gave to his art—to be ever fresh and new and immortal and young—he might have demonstrated its folly, for this musician's gift of melody was inexhaustible.

Of the quality of his art what is left to say now, more than a hundred years from the day he sang his farewell song?* One is recorded, after hearing the music of Mozart, to have sighed, "Music was young then." There is a sense in which his words are most true, the sense he had not dreamed; and a sense in which they are most futile. Music has grown no older, never can grow older—if it be music indeed, and not a self-conscious array of sounds—than the age she had when Mozart—himself a culmination, himself the greatest expression of a great school—touched the true zenith of his art. One uses such words as these with perfect deliberation. None can deny that in other musicians certain qualities were more acutely developed than in Mozart. In a certain piercing quality Beethoven stands beyond the goal where the younger master stayed;

*"The Fringe of an Art" was published in London at the Unicorn Press in 1898.—P.H.

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and Handel has left stray passages of music more perfectly statuesque than any of Mozart's. But the perfection of Mozart's gift is neatly illustrated by the physical fate that befell Beethoven. Of him it is chronicled that in the height of his power he could distinguish the sixteenth part of a tone; and of Mozart, that he could distinguish the fourteenth. But Beethoven lapsed into deafness, whereat the ear of Mozart never changed. Without question the story is apocryphal; but it serves to illustrate the magnificent equipoise of the younger master, the almost unhealthy overbalance of the elder. Equipoised on splendid levels—that is in truth the description of Mozart's music. Sane—because scholastic—in design, it is clothed with the rarest inspiration of genius; compact in body, it is elaborated with the insight of a supreme master; gay yet restrained, exuberant without effervescence, serious not sombre, instant in effect yet perdurable in its influence, consciously produced yet with no trace of self-consciousness in the production, here was music unsurpassed—you would say unsurpassable. Yet we who recently chronicled his centenary are vehement over the progress that our music has made since the day when the "little master" signalled in dying a trumpet effect for his "Dies Irae." We are moderns, all of us.

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STRAVINSKY'S NEW BALLET

(The Paris Correspondent of the London *Daily Telegraph,* dating his letter Dec. 1, 1928.)

Mme. Ida Rubinstein's Russian ballet is nothing if not fruitful in new works. This week before a packed house at the Opera, Igor Stravinsky conducted his new ballet, "Le Baiser de la Fée," described by the author as an allegory inspired by the muse of Tchaikovsky.

Everyone knows the cult of Tchaikovsky professed by Stravinsky; in the fabrication of this ballet the *parti pris* is evident. Nevertheless the score contains some beautiful music, especially in the interludes connecting the four tableaux on which the slender plot is strung.

A fairy marks with her kiss a small boy and steals him from his mother. Later, when he has grown up she steals him again from his fiancée, and carries him off to her dwelling. In the village fête scene we hear far-off echoes of a "Petrouchka" toned down as it were, and all the ironic brilliancy softened into reminiscence.

The orchestration still shows the hand of a master. Some poignant effects are obtained by the use of the flutes in their low register; and certain flute "runs" at the end of the second tableau create an

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indescribable melancholy. The "Berceuse des Demeures Éternelles" with which the work concludes has a tender sentiment not often met with in the works of Stravinsky. But one cannot help feeling that the actual quotation of familiar Tchaikovsky melodies in an original score is an artistic blunder.

Two other new ballets have also been produced. "Nocturne," a ballet in a Spanish setting to a pot-pourri of music by Borodin, orchestrated by Nicholas Tcherepnine; and "La Princesse Cygne" from Rimsky-Korsakov's "Tsar Saltan." Choreographically the latter ballet is one of the most successful of Mme. Rubinstein's productions. Alexandre Benois had painted for it a sumptuous decor, recalling the splendors of the early production of the Diaghilev ballet.

Mme. Rubinstein herself as Princess Cygne danced better than in any other ballet, and the entire troupe seemed completely in its element. A special word of praise is due to Mme. Nijinska who was responsible for the choreography of the three ballets. The orchestra was efficient under the direction of M. Walther Straram.



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This Rhapsody was unanimously selected as the winning composition among ninety-two manuscripts submitted in *Musical America's* "symphony contest." The prize was awarded to Bloch in June, 1928. The jury, consisting of five conductors, Messrs. Walter, Damrosch, Hertz, Koussevitsky, Stock, and Stokowski, agreed upon "December 20, 21, as the dates of the first performances in New York, San Francisco, Boston, Chicago, and Philadelphia." The first performance was in New York, Mr. Damrosch conductor on December 20, 1928. The first performance in Boston was by the Boston Symphony orchestra, Mr. Koussevitzky conductor on December 21, 1928. The chorus was composed of the Radcliffe Choral Society and the Harvard Glee Club.

The following description of "America" was published in the *New York Times* of November 11, 1928:

"The title-page bears the inscription from Whitman: 'O America, because you build for mankind, I build for you.' On another page is found the dedication:



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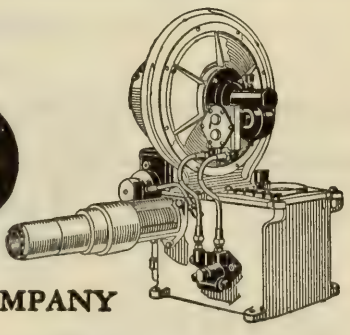
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from far away, 'The Call of America,' and 'The Sea.' Then 'Struggles and Hardships,' and an old sea chanty in the orchestra. There is presumably description of turmoil and storm, then the caption, 'Loneliness,' and accompanying a motive which sounds softly, like a distant march, in the depths of the orchestra, 'Building Up a Nation.' . . . 'The Love of the Soil Comes into the Hearts of the Pilgrims.' 'Old Hundred' is heard; 'In God We Trust'; under the closing measures, 'Faint Hopes in the Future.'

"An old Southern song opens the second movement. It is heard on the English horn. There are old reels, hornpipes, and melodies of Stephen Foster, then sterner stuff, and a tragic end: 'O Captain! My Captain!' Jazz, materialism, rush, and nervous desperation are the keynotes of the beginning of the finale. There follow more

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idealistic and prophetic strains, and at last the anthem, proclaimed with all the powers of the orchestra, 'America! America!'"

* * *

An analytical description of the Rhapsody was contributed by Mr. William Spier to *Musical America* of June 9, 1928.

"The first movement bears this inscription: '... 1620—The Soil—The Indians—(England)—The *Mayflower*—The Landing of the Pilgrims.' Beginning with an introduction, *poco lento, misterioso,* in G minor, the principal subject is given out by the bassoon and lower strings over a *tremolo* in the divided strings. An Indian character is assumed by the theme, a version of the anthem which concludes the work, by the use of a Scotch snap. The tympani furnish an *ostinato* which is later resumed by an Indian drum. Another form of the anthem theme, identified in the third movement as 'The Call of America to the Nations of the World,' is utilized to some extent. A gradual enlivening leads to the main body of the movement, which begins, *Animato,* in B-flat, with a call in imitation of Mandan and Hidasta music. There are frequent changes of time.



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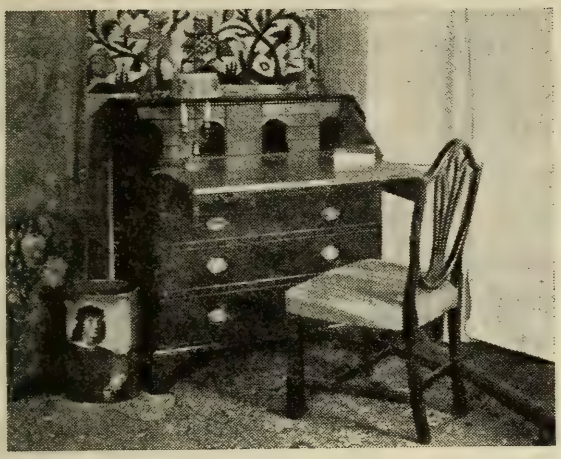


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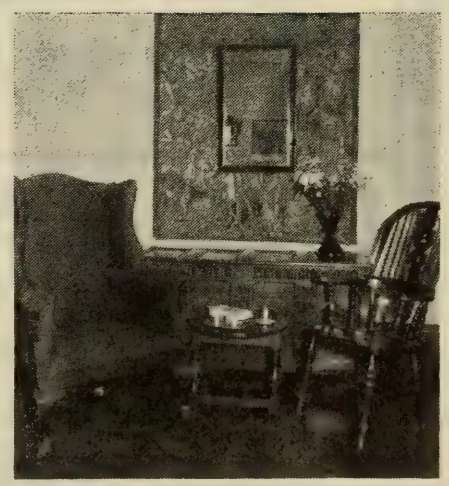
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anthem subject leads to a powerful statement of the hymn 'Old Hundred,' succeeded once more by the motto. There is a *rallentando* to the conclusion of the movement, with a *pianissimo* suggestion of the 'call' over muted and divided strings, harp harmonics and celesta.

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"The third part, dealing with '1926. . . . The Present—The Future,' quotes the Whitmanism to the effect that 'As he sees the farthest he has the most faith.' At the outset a syncopated version of the 'America' idea is announced, *Allegro con spirito,* by the full orchestra in B flat—a dance scene, possibly, with much rhythm and *esprit.* Songs of negro blues effect occur incidentally, as for instance, 'I Went to the Hop-joint,' while the movement continues in brilliant vein. A *moderato* section—'The Turmoil of the Present Time'—begins, using detached chords between beats, somewhat in the manner of certain Stravinskyan episodes. This mood is con-

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SATURDAY EVENING, FEBRUARY 9, at 8.15 o'clock

Bach . . . . . Brandenburg Concerto No. 4 in G major for Violin, Two Flutes and String Orchestra

I. Allegro.
II. Andante.
III. Presto.

Mozart . . . . . Concerto for Pianoforte and Orchestra in A major

Strauss . . . "Also Sprach Zarathustra," Tone Poem Op. 30 (Freely after Friedrich Nietzche)

SOLOIST

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There will be an intermission after Mozart's Concerto

A lecture on this programme will be given by Mr. John P. Marshall on Thursday, February 7, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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FORTY-EIGHTH SEASON, 1928-1929

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
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Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

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Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
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Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Rochut, J.
Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

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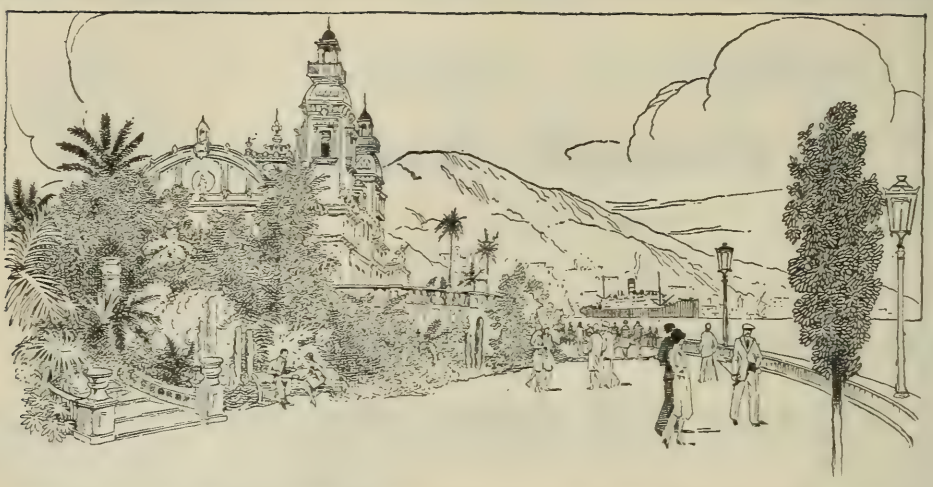
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Concerto No. 4 in G major for Violin, Two Flutes, and Continuo

Johann Sebastian Bach

(Born at Eisenach, on March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the fourth of the six Brandenburg Concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, and he lived now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether they were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded.



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Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were later owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

In the dedication to "Son Altesse Royalle, Monseigneur Crêtien Louis, Marggraf de Brandenburg, etc., etc.," dated Cöthen, March 24, 1721, Bach entreated the Margrave "very humbly" "not to judge the imperfections of the concertos by the severity of that fine and delicate taste which everyone knows that he possesses; but rather to see in them, by his kind consideration, the profound respect, and the very humble allegiance which they seek to convey."

Charles Sanford Terry in his "Bach: a Biography" (London 1928) suggests that these concertos were performed by the Cöthen orchestra "re-inforced by visiting players, before they were offered elsewhere."

* * *

The concerto No. 4 is in three movements, though in Bach's time

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this form was not universal. The first movement, Allegro, G major, is in three sections. The third is an exact repetition of the first. The chief theme is given at the beginning, without any introduction, to the solo instruments. It is developed later by the solo violin. Through E minor the second section is reached, with the flutes having the subsidiary motive. This is bound up with the chief one, which is now in A minor. This section ends with short but vigorous measures for all the instruments.

The second movement, Andante, E minor, is based on a theme for the solo instruments, with harmonies for the lower strings. In the development there are alternate measures, forte for the strings, piano for the flutes.

Finale, Presto, G major. The main theme, first for violas, then for solo violin, is at last given to the full orchestra. There is a short interlude in the development. There is much contrapuntal working-out of the chief motive, and subsidiary material.

* * *

The autographed title on the manuscript of the Fourth Concerto reads: "Concerto 4° àviolini principale, due Fiulte d'Echo, due violini, una voila è violone in Ripieno, violoncello è continuo."

In the score the flutes are described as "à bec," that is, with a

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whistle mouthpiece. With the old recorder, the flageolet, and whistles generally, it was known as a fipple instrument. The fipple* was the plug at the mouth of a wind instrument by which its volume was contracted. The beaked flute is the leading representative of the instruments having a vibrating column of air in a vertical cylindrical tube with lateral openings and mouthpiece, as the flageolet, the whistle. Dr. Albert A. Stanley in his "Catalogue of the Stearns Collection of Musical Instruments," at the University of Michigan adds the nose flute, which "blown from the nostrils,—is common among primitive peoples as well as in the Orient, specifically India, where its use is conducive to the maintenance of caste."

The Flute à bec (flûte d'Angleterre) Flauto dolce, recorder, Schnabelflöte, Blochflöte, originally had only three holes. The number was successively increased to eight, and the last one (that for the little finger) being double, the name, flute of nine holes, was given. T. Stanesby, a maker of instruments in London at the beginning of the eighteenth century, worked with the virtuoso Mercy to improve the flute à bec.

*"Fipple," with the meaning given above, an obsolete word, also "faiple" in Scotland, is likened to the Icelandic "flip" meaning the lip of a horse. The word meaning "the underlip in men and animals, when it hangs down large and loose," is still in use in north of England dialect. The word is also applied to the bottoms of sheaves of corn which from long standing are longer on the outside than the inside.

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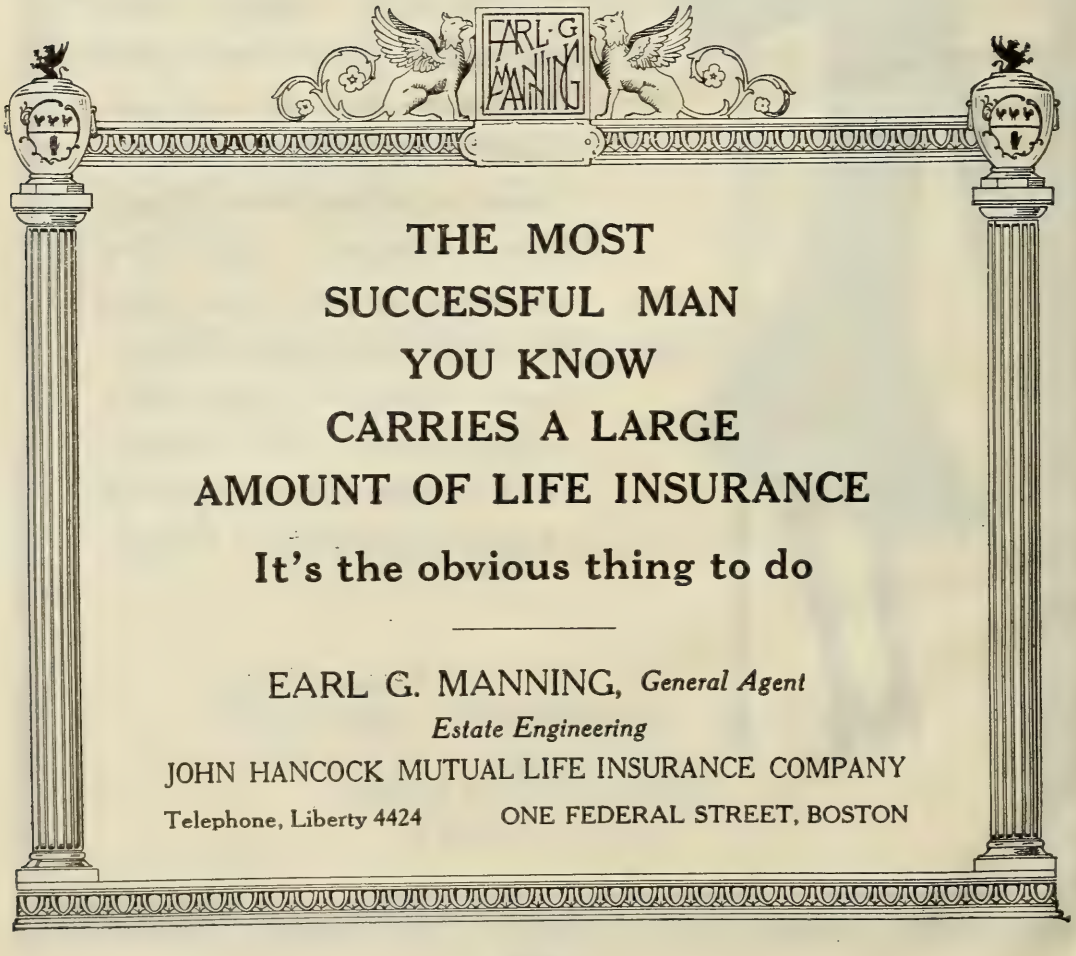
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There were eight kinds of these flutes: (1) the little flute in G, (2) the discant or soprano flute in D, (3) the soprano flute in C, (4) the alto in G, (5) the tenor in C, (6) the baritone in F, (7) the bass in B-flat, (8) the double-bass in F. Early in the seventeenth century, concerts of flutes were for two of No. 1, two of No. 2, two of No. 3, four of No. 4, four of No. 5, four of No. 6, two of No. 7, and one of No. 8. These concerts, popular in the sixteenth and seventeenth centuries, disappeared in the eighteenth.

At a concert of La Musique Vivante, Paris, on November 11, 1926, a sonata for a soprano flûte-à-bec and harp by A. Schultzen was played by Louis Stien, flutist, and Mme. Steli-Dumoulin, harpist. "Das Yeger Horn" (anonymous, 1510) and a Pavane d'Angleterre by Claude Gervaise for tenor flûte-à-bec and harpeluth were also performed. Schultzen, who was flourishing in 1720, wrote six sonatas for flute and basso continuo, and six sonatas for oboe. They were published at Amsterdam. Gervaise was a violinist in the orchestra of Francis I of France. He published at Paris "Danceries" and some songs.

There is much curious information about these old flutes in Johann Georg Kastner's "Danses des Morts," pp. 184–193, Paris (1852), and





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"Parémiologie musicale de la langue française" (Paris, 1866). See also V. C. Mahillon's "Catalogue du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles" (Ghent, 1893); the Catalogue of C. C. Snoeck's Collection of old or curious instruments (Ghent, 1894); Lavoix's "Histoire de l'Instrumentation" (Paris, 1878), and Francis W. Galpin's "Old English Instruments of Music" (Chicago, 1911). See also Adam Carse's "History of Orchestration" (London and New York, 1925).

Nowhere in these volumes do we find the term "Fiulte d'echo," which occurs in Bach's autograph title of this concerto. Is it not probable that the two flutes were so designated by Bach because at times, as in the Andante, they played alternately softer imitations of forte passages for the strings? No catalogue of ancient flutes that we have seen includes a flute called "echo."

Bach was living at Cöthen when he wrote the Brandenburg Concertos. The Bach-Jahrbuch of 1905 contains an article by Rudolf Bunge of that city concerning Prince Leopold's orchestra. An inventory of the instruments still remaining in 1773 names "2 flaute douce" and "2 flaute douce picol." A later inventory stated that a "Flauto piccolo" had disappeared. In 1768 the concert-master

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Johann Christian Krüger, in his "Specificatio" of the Prince's musical instruments, mentions "a leather case with 2 flauti à bec" and "2 flauti piccoli." There were other instruments not now in general use; a theorbo, a lute, and a "short octave lute," a zither, a "David's harp," and "an old instrument with a grinder." A "David's harp" was a mouth harmonica; one made by Ch. Messner of Trossingen has 20 reeds, according to Dr. Albert A. Stanley of the University of Michigan. But V. C. Mahillon says that a harp was "commonly called, in Germany, 'David's harp.'" One made by Georg Offman in 1739, now in the Museum of the Brussels Conservatory of Music, bears a Latin inscription "I, Brother Gabriel Müssinger, name, dedicate and consecrate this harp in adoration of the Boy of Bethlehem, in honor of the Holy Virgin Mary and the holy Joseph." The consol is ornamented with some sculptures, among them two recumbent lions and a little figure representing King David.

"David's harp." This recalls John Phoenix's syllogism: "David was a Jew—hence 'the Harp of David' was a Jewsharp. Question—How the deuce did he sing his Psalms and play on it at the same time?"

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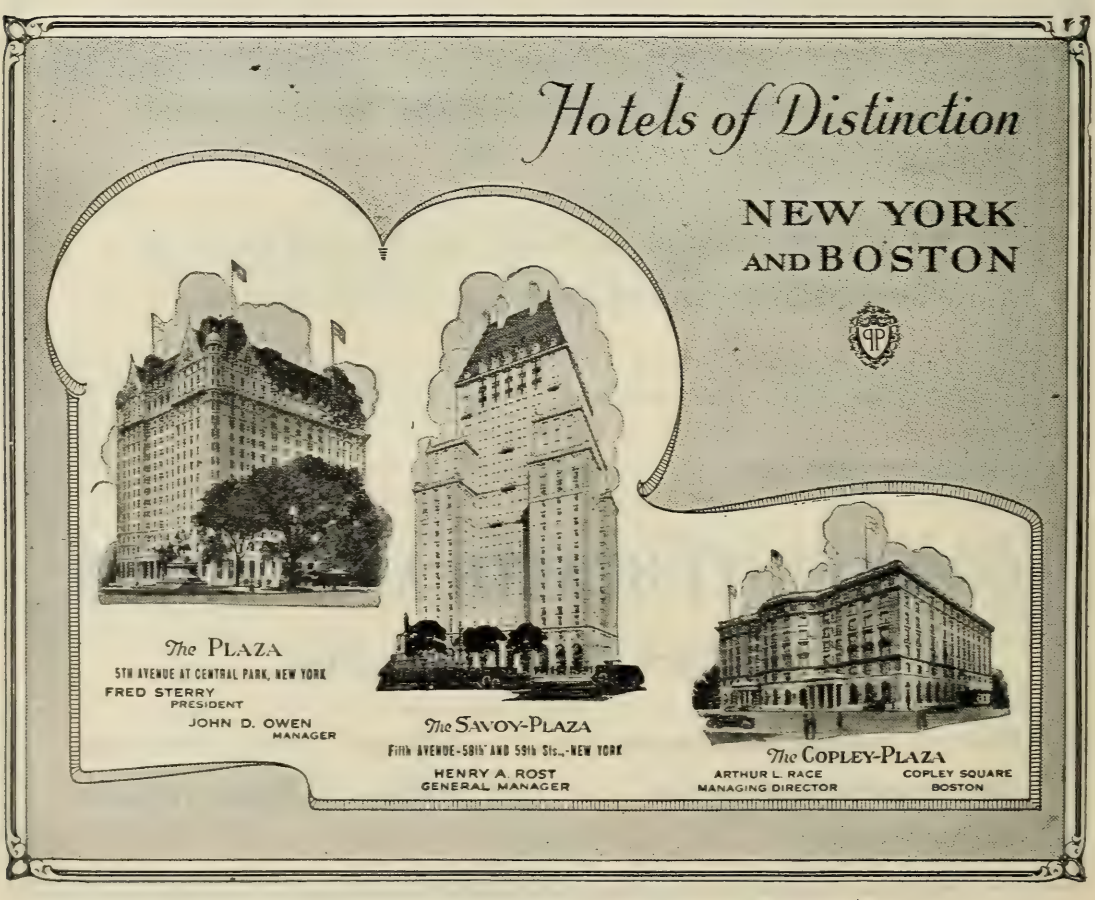
Nikolai Orloff was born at Jeletz, Russia, in 1892. After he had taken lessons in pianoforte playing from his mother, he entered the Moscow Conservatory of Music. His teachers there were Kipp and Constantine Nicolaievitch Igumnov.* He was graduated with high honors from the Conservatory in 1910. For the next three years he studied by himself. In 1912 he began to give concerts in Russia; in 1922 he began his tours of the European Continent. He came to the United States in 1926, and played in Boston for the first time on December 7 of that year: Music by Scarlatti, Schumann, Brahms, Schubert-Liszt, Chopin, Medtner, Balakirev.

Concerto, A major for Piano and Orchestra (K. 488)
Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This Concerto is dated March 2, 1786, at Vienna. It and the Concerto in E-flat major (K. 482), composed in December, 1785, and

*Igumnov, born at Liebedian (Tambov), Russia, on May 1, 1873, studied with Zvilrev, and at the Moscow Conservatory with Siloti and Pabst. In 1898–99 he taught the piano at the Tiflis music school of the Russian Musical Society. Since 1899 he has been professor of piano playing at the Moscow Conservatory.





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the Concerto in C minor (K. 491), composed in March 1786, were written for the subscription concerts in Lent. Mozart played the one in E-flat major in December, 1785, at a concert in aid of the widows of musicians.* The Andante movement pleased so much that its repetition was demanded. The one in A major is scored for flute, two clarinets, two bassoons, two horns, and the usual strings.

From Mozart's letters, one learns something about his own manner of playing the piano:

"Herr Stein sees and hears that I am more of a player than Beecke†—that without making grimaces of any kind I play so expressively that, according to his own confession, no one shows off his pianoforte as well as I. That I always remain strictly in time surprises everyone; they cannot understand that the left hand should not in the least be concerned in a tempo rubato. When they play, the left hand always follows" (1777).

*The orchestra of this charitable Society then numbered one hundred and eighty players. When Dittersdorf's oratorio "Esther" was performed in 1772 for this Pension Fund, the orchestra was two hundred strong. Kisbeck wrote in one of his letters that there were about four hundred orchestral players in Vienna. Certain groups had for many years played together under a competent conductor. "On certain days these four hundred players give together a concert for the benefit of musicians' widows. I am assured that they play as precisely and clearly as if they were only twenty to thirty. Surely this is the only concert of the kind in the world."

†Ignaz von Beecke (Becké) born in 1733, died in 1803, army officer, himself an excellent pianist, friend of Gluck, Jomelli, and Mozart, was a voluminous composer.

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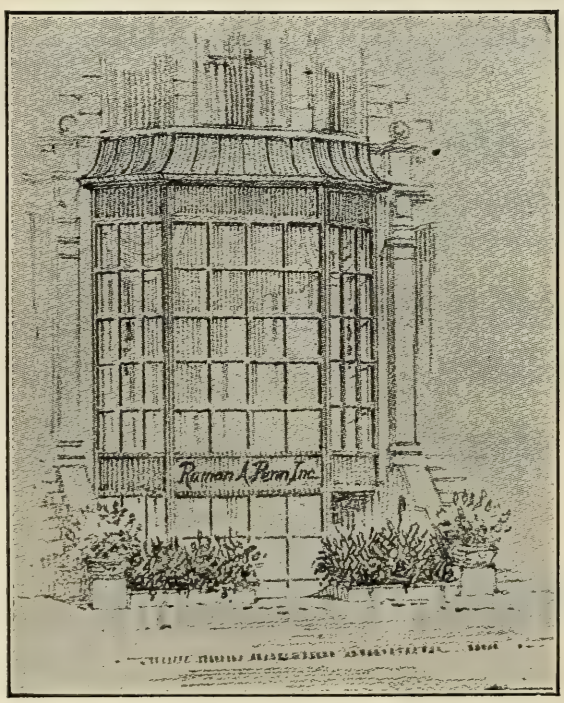
About Nannette Stein's playing: "She sits opposite the treble instead of in the middle of the instrument, so that there may be greater opportunities for swaying about and making grimaces. Then she rolls up her eyes and smirks. If a passage occurs twice, it is played slower the second time; if three times, still slower. When a passage comes, up goes the arm, and, if there is to be an emphasis it must come from the arm, heavily and clumsily, not from the fingers. But the best of all is that when there comes a passage (which ought to flow like oil) in which there necessarily occurs a change of fingers, there is no need of taking care: when the times comes you stop, lift the hand and nonchalantly begin again. This helps one the better to catch a false note, and the effect is frequently curious" (1777). Nannette was then eight years old.

At Aurnhammer's: "The young woman* is a fright, but she plays ravishingly, though she lacks the true singing style in her cantabile; she is too jerky" (1781).†

"Whenever I played for him (Richter, a pianist), he looked immovably at my fingers, and one day he said, 'My God! how I am obliged to torment myself and sweat, and yet without obtaining

*Josepha Aurnhammer, famous pianist in her day, composer of piano pieces, married one Bösinhönig of Vienna in 1796.

†Beethoven found this fault with Mozart's playing.

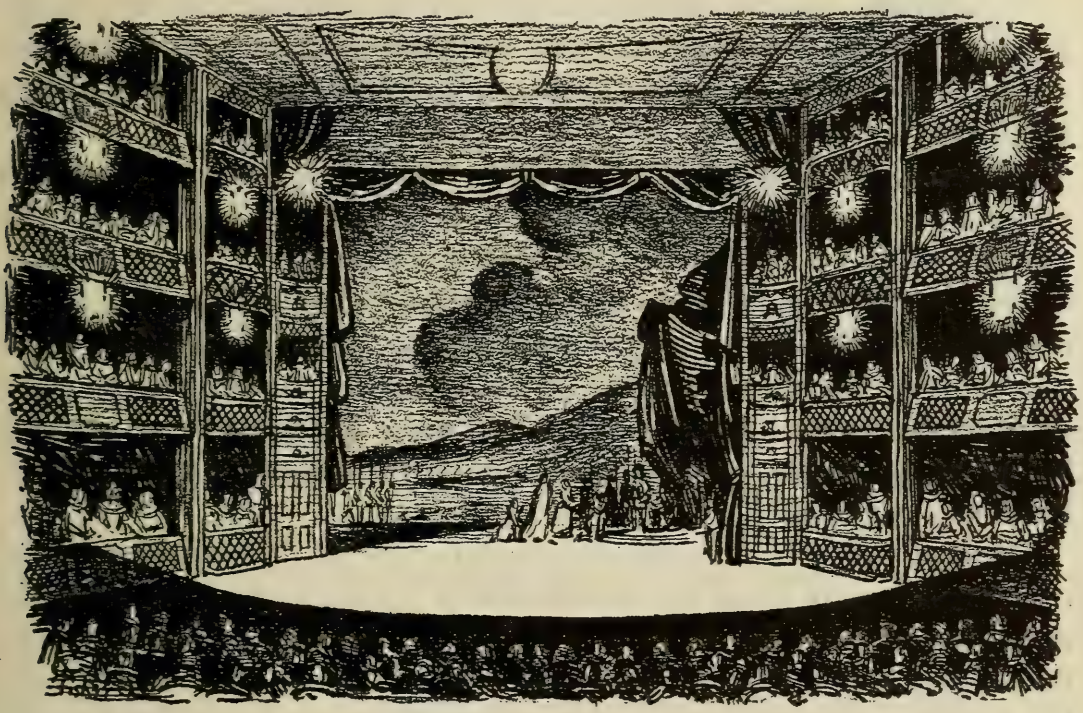


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[*No.* 8 *of a series*]

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applause; and for you, my friend, it is mere play!' 'Yes,' said I, 'I had to labor once in order not to show labor now' " (1784).

"It is much easier to play rapidly than slowly; you can drop a few notes in passages without any one noticing it. But is it beautiful? At such speed you can use the hands indiscriminately; but is that beautiful?" (1778).

"Give me the best clavier in Europe and at the same time hearers who understand nothing or want to understand nothing, and who do not feel what I play with me, and all my joy is gone" (1778).

"The Andante is going to give us the most trouble, for it is full of expression and must be played with taste. . . . If I were her (Rose Cannabich's) regular teacher, I would lock up all her music, cover the keyboard with a handkerchief, and make her practice on nothing but passages, trills, mordents, etc., until the difficulty with the left hand was remedied."

"I must say a few words to my sister about Clementi's sonatas. . . . There are in them no remarkable or striking passages, with the exception of those in sixths and octaves, and I beg my sister not to devote too much time to these lest she spoil her quiet and steady hand and make it lose its natural lightness, suppleness, and fluent

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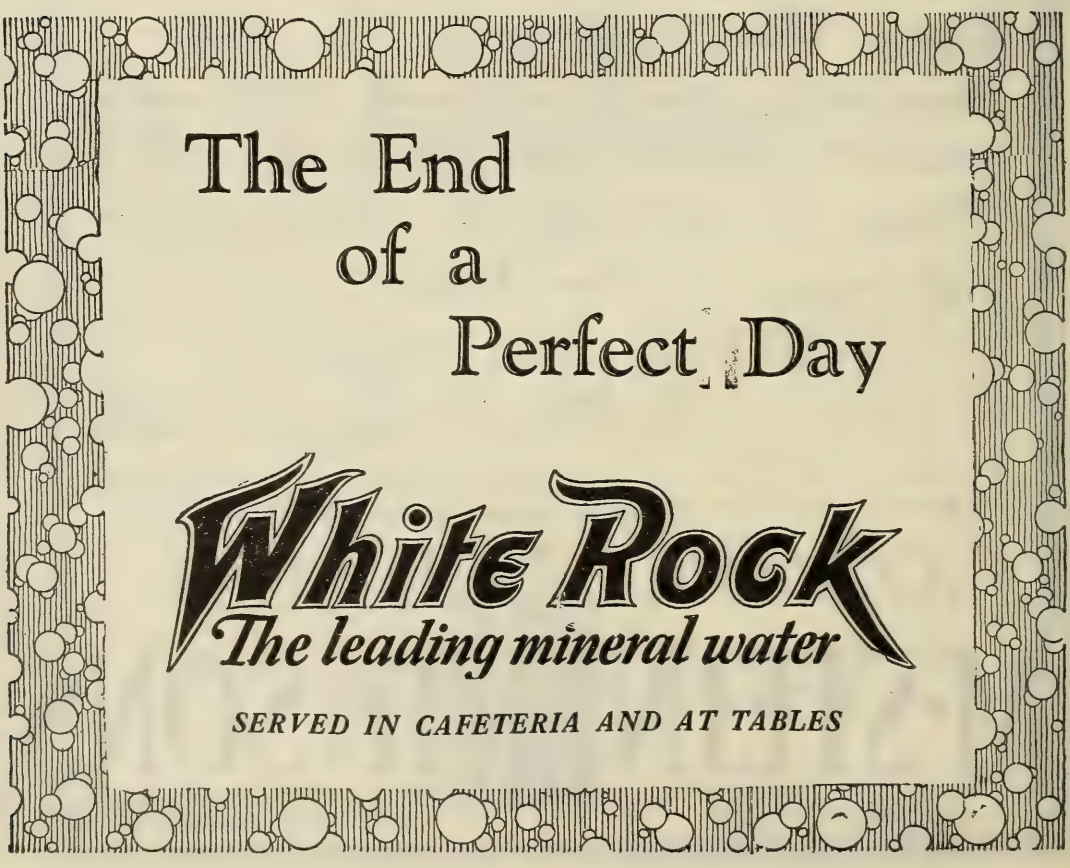


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rapidity. What, after all, is the use? She is expected to play the sixths and octaves with the greatest velocity (which no man will accomplish, not even Clementi), and if she tries she will produce a frightful zig-zag and nothing more. Clementi is a *Ciarlatáno* like all Italians. He writes upon a sonata *Presto,* or even *Prestissimo* and *alla breve,* and plays it *Allegro* in 4-4 time. I know it because I have heard him! What he does well is his playing of passages in thirds; but he sweated over these day and night in London. Aside from this he has nothing—absolutely nothing; not excellence in reading, nor taste, nor sentiment." This splenetic outburst is in a letter to Mozart's father and sister written in 1783. This harsh criticism was undoubtedly unjust. Mozart disliked Italians because they were highly esteemed in Vienna and were often in his way. That there was some truth in the criticism is shown by what Clementi said to his pupil Ludwig Berger*: "I asked Clementi whether in 1781 he had begun to treat the instrument in his present (1806) style. He answered *no,* and added that in those early days he had cultivated a brilliant execution, especially in double notes, hardly known then, and in extemporized cadenzas, and that he had subsequently achieved a more melodic and noble style of perform-

*Berger (1777–1839) of Berlin was a famous pianist and teacher in his day. Mendelssohn and Henselt were among his pupils; nor are his compositions, from operas to piano pieces, negligible.



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ance after listening attentively to famous singers, and also by means of the perfected mechanism of the English pianos, the construction of which formerly stood in the way of a cantabile and legato style of playing." Clementi, born at Rome in 1752, died at Evershane, England, in 1832. Even shortly before his death, his hearers, among them Cramer and Moscheles, were enthusiastic over his playing and improvisations. Clementi, who played a-vie with Mozart in 1781, was more generous than his rival. He always spoke admiringly of Mozart's singing touch and exquisite taste.

* * *

Saint-Saëns, lover of irony and paradox, wrote a preface to his edition of Mozart's Pianoforte Sonatas, published at Paris in 1915, in which, after a discussion of the ornaments, he has this to say:

"One is accustomed in modern editions to be prodigal with *liaisons,* to indicate constantly legato, molto legato, sempre legato. There is nothing of this in the manuscripts and the old editions. Everything leads us to believe that this music should be performed lightly, that the figures should produce an effect analogous to that obtained on the violin by giving a stroke to each note without leaving the string. When Mozart wished the legato, he indicated it.

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LATE in life Beethoven commenced to complain about a world of delusion and deceit. He insisted that there were no longer any honest men . . . began even to suspect his housekeeper, who had proven herself by many years of service. He visited the market in person . . . even undertook to prepare his food.

A few friends were invited to dinner . . . to find their host very busily engaged at the hearth, a stately nightcap on his bristly shock of hair . . . a blue kitchen apron around his middle.

After waiting hours, his guests found it barely possible to choke down a few morsels, wisely sticking to the fresh fruits, the bread, pastries, and the unadulterated juice of the grape. Soon afterwards, the master of tones grew weary of ruling the kitchen. His housekeeper returned to her former honors . . . and Beethoven to his writing desk.

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In the middle of the last century, pianists were still found whose playing was singularly leaping (as one may say). The old non-legato, being exaggerated, became a staccato. This exaggeration brought a reaction in the contrary sense, and this was pushed too far. . . .

"This music of Mozart during his early years is destitute of nuances; occasionally a *piano* or a *forte;* nothing more. The reason for this abstinence is because these pieces were written for the clavecin, and its sonority could not be modified by a pressure of the finger. Clavecins with two keyboards could alternate with *forte* and *piano,* but nuances, properly speaking, were unkown to them.

"In the 18th century, one lived more quietly than to-day, nor were there in music our modern habits of speed, which is often inflicted on ancient compositions to their great injury. It is necessary to shun in the case of Mozart this tendency to hurry the movements, as too often happens. His *presto* corresponds to our *allegro;* his *allegro* to our *allegro moderato.* His adagios are extremely slow, as is shown by the multiplicity of notes sometimes contained in a single beat. The *andante* is not very slow.

"It was the rule, in his time, not to put the thumb on a black key except from absolute necessity. This method of fingering gives to

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Compare with Saint-Saëns's definitions of various tempi, J. G. Walther's in his "Musikalisches Lexicon" (Leipsic, 1732):

"*Andante,* to go with equal steps. Somewhat faster than *adagio.*

"*Adagio.* Comfortably; slow.

"*Allegro.* Joyfully, in a lively manner; very often fast and flitting; but also, often, moderate, though gay and lively.

"*Presto.* Fast."

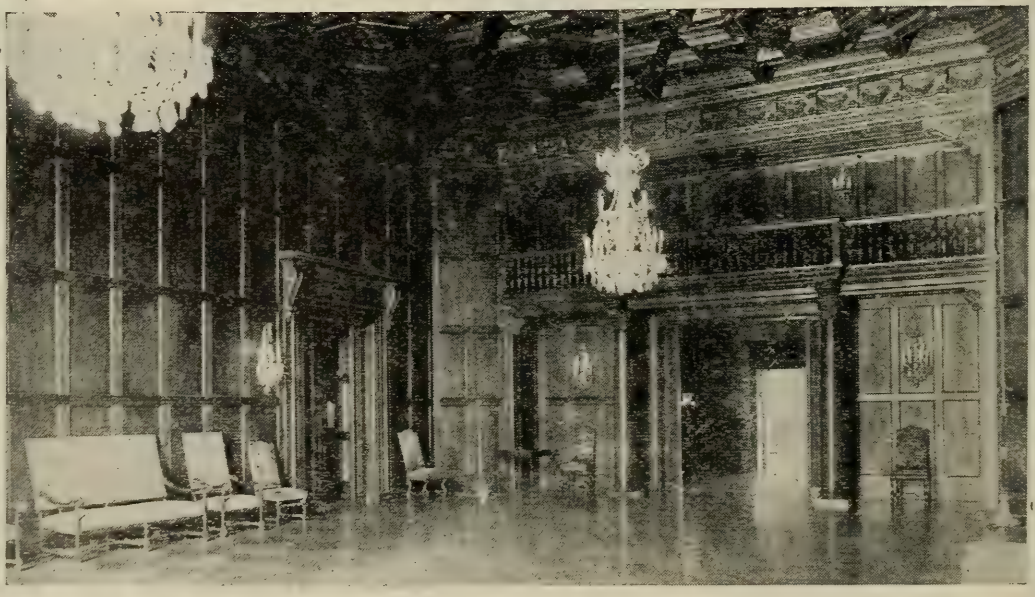
The indication *Allegro moderato* is not in Walther's "Lexicon," nor in Brossard's "Dictionnaire de Musique" (first edition, 1703; freely used by Walther). They define "moderato." Brossard: "With moderation, discretion, wisdom, etc.; not too loud, not too soft, not too quick, not too slow, etc."

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(G. W. Stonier in the *Manchester Guardian Weekly* of December 21, 1928)

At one minute to nine, when the theatre is dark and the footlights have given a sudden lustre to the curtain, a small door opens at the foot of the conductor's chair, and the orchestra, eleven men in black, troop in. They seem to have been walking up a ladder and to bring with them some breath of conversation from the stage. "Yes," one says casually to another, "I should think so! But I must tell you about that little affair some other time." There is a scuffle of chairs. The flute begins to wobble delightfully over the scale like a bather trying the water with his toe, the violin soars into the air, the bassoon elongates and grunts its lowest note. Nothing puts an audience more at ease than these few seconds when the orchestra is fingering its notes and the conductor is leaning down from his rostrum to chat with the violinist. These men, one feels, though they are in ordinary dress and sit on the public side of the curtain, share the mystery of the stage; they know the manager, the prompter, and the people who move furniture between the acts, perhaps they even talk to the clown and the princesses. How comfortable to know

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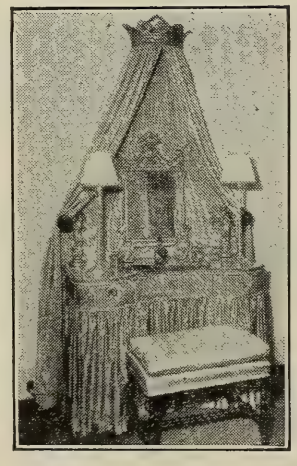
that fellows very much like oneself (except for some trick of blowing in tubes or sawing strings) are given this opportunity!

Besides, the orchestra in the small town theatre is the same from year to year, though the actors change each week. One learns to recognize them, like the station-master and the bank clerks; they are always there in the same well-worn clothes, playing the same instruments. Their moustaches, unlike the comedian's, are real, and they do not change their hair on their faces even for Christmas.

What a pity, I think (as they give the last twirl and hoot after the conductor has rapped his baton), if ever they should disappear, as in some places they do, buried from sight under a roof of palm leaves and flowers from which music ascends like a ghostly incantation or if their place were taken by gramophones and loud-speakers. The orchestra is a pleasant obstruction between oneself and the stage. I am careful to sit next to them, in the front row of the stalls—for here it only costs 2s. 4d. I can look down on them like a passenger leaning over a ship's hold.

It is a mistake when going casually to the theatre to give one's whole attention to the stage, especially with the sort of musical show which is popular now; the audience should be enjoyed and also the orchestra, which is lit up for the purpose. The interval is the best time for looking round the theatre and overhearing conversations, but one can find many odd moments to examine the orchestra. When the actors have ceased to fix one's attention, the members of

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the orchestra begin to emerge as individuals. They are as separate as the people on the stage. The flutist, a pale man with a waxed moustache who looks more like a chemist, breathes nonchalantly his Pan-like bubbling little tunes. With his eye on the manuscript he "comes in" easily, with fanciful ideas which seem almost to be his own, though the conductor takes them for granted. He creates small fountains, jetting crystals of sound. The violinist leans his cheek on the butt of his instrument, nestling closer to it as the conductor waves over his head, and plays intently and dreamily with slim fingers. He is a stoutish middle-aged young man, indolent looking and sad, and he fills the air round him with soft music like a woman's perfume. His mouth moves with child-like appreciation as the music pleases him; when he is bored he relaxes and stares into the dome of the theatre. There is another violinist, a mere shadow tucked away under the stage, who looks to him for guidance and is silent at those grave, exquisite moments when the single violin plays alone.

The trombonist has a red, ominous face like a thunderstorm on which his fair moustache and eyebrows are lightning. His mouth is furiously contorted over the end of the trombone, and though he looks as if he were going to swallow it, he actually keeps it pressed out with his bulging lips. All the time he works the rod up and down as though it were a hand-saw, seeming to rely a good deal on luck and the startling grossness of his performance. Of the others, only the pianist and the drummer are remarkable. The first is an old man, probably a retired organist, who jumps up and down at

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The Trustees, relying, as they must, upon the public for the maintenance of the Orchestra, feel that its supporters should possess a full knowledge of its financial condition. Several months ago they issued a statement of the finances for the year ending July 31, 1928. This statement showed a net operating loss of $87,000, which was met in large measure by the generosity of subscribers (397 in number) to this deficit. The statement contained also an estimate of the deficit for the current year, placed at the largely increased figure of $134,000.

The reasons for this increase should be known. The total of the estimate was reached by the calculation that follows:

Actual deficit of last year . .	$87,000.
Increase in salary expense . .	15,000.
Loss through the discontinuance of broadcasting . . .	32,000.
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of its kind. As an institution it touches both the pride and the keen personal interest of a large element in the community. The Trustees are therefore confident that its support will be continued, even at the increased cost which the changing times have demanded.

In the first year after the passing of the support of the Orchestra by a single generous citizen to its maintenance by the public, the subscribers to the deficit numbered but 127. In ten years this number has mounted to 397. The Trustees believe that it is still capable of large extension. They would greatly appreciate a continuance of the help they have received, with such increase in the scale of it as individual impulse may prompt. They would welcome most of all an appreciable increase in the number of individual subscribers, of whom they believe that many share their faith in the Orchestra and their desire to hold it in its present place in the artistic life of America.

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the piano and smiles secretly to himself at the end of each item because he knows that he is the fullness and body of the orchestra; if he stopped playing we should be left with only a thin whistling and piping and at the other end of the scale the obscene ramp of the brass. The drummer is an odds-and-ends young man, and no one would notice if he clattered on the music-stand or exploded paper bags. Evidently he feels this inferiority, and blushes helplessly because he is young and the only one of them not in evening dress.

I resent the conductor. No doubt he is responsible for a lot of excellent work at rehearsals, and perhaps he is necessary at the actual performance; but I dislike his conceited back and long hair, and it annoys me when the actors, between songs, appeal to him directly as "Charlie." If there must be a conductor he should be a florid, extravagant fellow, a gold-braided and birthday-cake man, a Barbarossa, a creature of the Gugnunc world. He might leave his chair and parade the theatre at certain moments in the performance, twirling a mace or throwing ha'pennies. As it is he lacks character. What a moment of disillusion it is when he faces the audience at the end for "God Save the King," and when his followers, till now perhaps the centaurs of our imagination—creatures half-way between us and the stage,—are seen to be ordinary little men, rather tired and in a hurry to get home!



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TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDR. NIETZSCHE), OP. 30 . . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

The full title of this composition is "Also sprach Zarathustra, Tondichtung (frei nach Friedr. Nietzsche) für grosses Orchester." Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27 of the same year. The composer conducted, and also at Cologne, December 1. The Philharmonic Orchestra of Berlin, led by Mr. Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897, Theodore Thomas's Orchestra gave two performances in Chicago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Mr. Paur, October 30, 1897. Later performances by this orchestra in Boston: March 17, 1900; February 6, 1909: January 22, 1910; November 4, 1911; January 23, 1915; April 28, 1916; October 20, 1922.

Friedrich Nietzsche conceived the plan of his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in

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February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. Before the tone-poem was performed, this programme was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries



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in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him." But Strauss gave this explanation to Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.' "

* * *

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glocken-



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spiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpt from Nietzsche's book, the first section of "Zarathustra's Introductory Speech":—

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned—one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning, and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth: as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down,* as men say—men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection

*Mr. Apthorp to his translation, "Like thee I must *go down,* as men call it," added a note: "The German word is *unterghen;* literally to go below." It means both "to perish" and "to set" (as the sun sets).—P. H.



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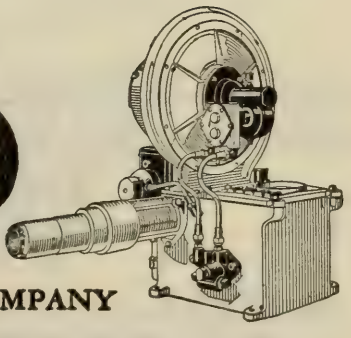
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of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.'—Thus Zarathustra's going down began."

This prefatory note in Strauss's tone-poem is not a "programme" of the composition itself. It is merely an introduction. The sub-captions of the composer in the score indicate that the music after the short musical introduction begins where the quotation ends.

Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

And Zarathustra thus spake unto "the folk: '*I teach you beyond man.**' Man is a something that shall be surpassed.

. . . " 'What with man is the ape? A joke or a sore shame. Man shall be the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man and much within you is still worm. Once ye were apes, even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, *remain faithful to earth* and do not believe those who speak unto you of superterrestrial hopes! , . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre,

*"Overman," or, as George Bernard Shaw prefers, "Superman." Muret and Sanders define the word "Uebermensch": "Demigod, superhuman being, man without a model and without a shadow; godlike man."—P. H.

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hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink. . . . Man is a rope connecting animal and beyond-man—a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge not a goal; what can be loved in man is that he is a *transition* and a *downfall*. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it.'"

"The scene of 'Thus spake Zarathustra,'" says Dr. Tille, "is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of this age, and outside of the main condition of all that lives—the struggle for existence. . . . There appear cities and mobs, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them his wisdom. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude. . . . 'Thus spake

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Zarathustra teaches men the deification of Life. He offers not Joy of life, for to him there is no such thing, but fulness of life, in the joy of the senses, "in the triumphant exuberance of vitality, in the pure, lofty naturalness of the antique, in short, in the fusion of God, world, and ego."

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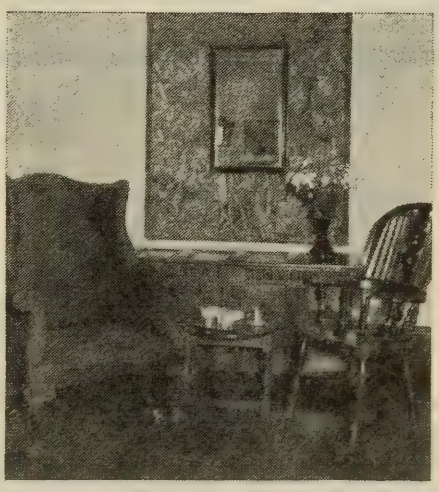
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solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened, brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:—

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto thee. . . . O my soul, now



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I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefield of virtues."

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

" 'Yonder is the island of graves, the silent. Yonder also are graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, and odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most—I, the loneliest! For I *have had* you, and ye have me still." . . .

"Von der Wissenschaft" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of

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this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

"Thus sang the wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one unto unknown desires and wilderness. . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different*. We *seek* different things . . . ye and I. For I seek more *security*. . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity*.'" . . .

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "Der Genesende" (The Convalescent):

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained long like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

Tanzlied. The dance song begins with laughter in the wood-wind.

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"NACHTLIED" ("Night Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;
A longing for love is within me,
Which itself speaks the language of love.

Night it is."

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!
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TWO!

What saith the deep midnight?
THREE!

'I have slept, I have slept!—
FOUR!

From deep dream I woke to light.
FIVE!

The world is deep.
SIX!

And deeper than the day thought for.
SEVEN!

Deep is its woe,—
EIGHT!

And deeper still than woe–delight.'
NINE!

Saith woe: 'Vanish!'
TEN!

Yet all joy wants eternity.
ELEVEN!

Wants deep, deep eternity!"
TWELVE!

The mystical conclusion has excited much discussion. The ending is in two keys,—in B major in the high wood-wind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double-basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

The reader who wishes a minute analysis of this work should consult "Also sprach Zarathustra," by Hans Merian, fifty-five pages (Leipsic, 1900); or the analyses by Arthur Kahn (No. 129 of "Der

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Musikführer" series, Leipsic) ; or Dr. Reimann's analysis, published in Philharmonic Concert (Berlin) programme books.

A symphony in C major by Louis F. Delune, of Brussels, was produced at one of Busoni's orchestral concerts in Berlin in January, 1906. Each one of the four movements bore a motto from Nietzsche's "Thus spake Zarathustra." Oskar Fried's "Das trunkne Lied" (from Nietzsche's "Also sprach Zarathustra") for solo voices, chorus, and orchestra, was produced by the Wagner Society of Berlin, at its concert in Berlin, April 15, 1904. The text of the "Mass of Life" by Frederick Delius is taken from Nietzsche's "Thus spake Zarathustra." A song by Arnold Mendelssohn, "Aus den Nachtliede Zarathustras," was sung in Boston by Dr. Ludwig Wuellner, January 30, 1909.

Zoroaster has appeared as an operatic hero. Rameau's "Zoroastre," a lyric tragedy in five acts and a prologue, libretto by Cahusac, was produced at the Opéra, Paris, December 5, 1749. Zoroaster, a beneficent prince and a magician only for good, is opposed to Abramane, an evil ruler and worker in black magic. They are rivals in power, glory, and love. Rameau put into this opera much music that he had composed for Voltaire's "Samson," which the Opéra had refused.* It is said that a prologue had been written, and that Rameau replaced it by the overture, which "serves as a prologue." The first part of this overture is "a strong and pathetic picture of the barbaric power of Abramane and of the groanings of the people whom he oppresses: a sweet calm follows; hope is born again. The second part is a lively and gay image of the beneficent power of Zoroastre and of the misfortune of the folks whom he has delivered from oppression." The libretto assures us that all these things are in the overture. The chief singers were Jelyotte (Zoroastre), de Chassé (Abramane), Marie Fel (Amélite). The famous Camargo danced in the ballet.

*See Voltaire's amusing account (article "Samson") in "Questions sur L'Encyclopédie"; also "Voltaire Musicien," by Edmond Vander Straeten, pp. 76–79 (Paris, 1878).

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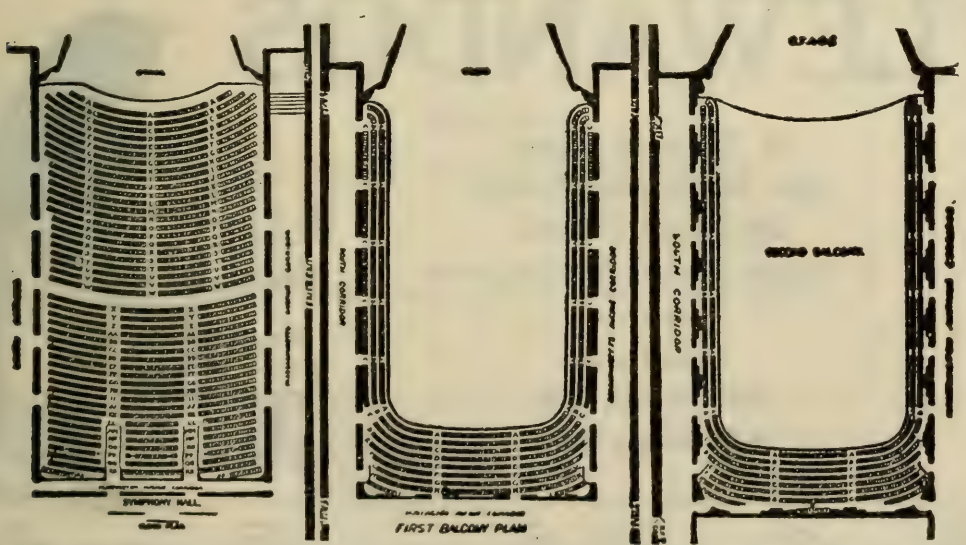
Cahusac's text was translated into German by Jacques Casanova de Seingalt, and, with music by a Saxon chamber-musician, Johann August Adam, was produced at Dresden, February 7, 1752.*

The Italian one-act comic opera "Le pazzie di Stallidaura e Zoroastro," by Cimarosa, has nothing to do with the old philosopher and mage.

"Le Mage," opera in five acts, libretto by Jean Richepin and music by Massenet, was produced at the Opéra, Paris, March 16, 1891. Zarastra, the warrior, loves his captive, the Queen Anahita, and is beloved by Varehda, the daughter of the high priest. By the machinations of the priest, Zarastra is forced to marry Varehda; but he leaves the scene of his triumphs to devote himself to worship of the god Mazda, and he appears in one of the acts as a preacher on the holy mountain. True love triumphs at the end: he and Anahita are united. Vergnet was the Zarastra; Delmas, the High Priest; Mme. Fiérens, Varehda; and Mme. Lureau-Escalaïs, Anahita.

One of the most entertaining articles on Zoroaster is "Zoroastre" in the Dictionary of Pierre Bayle. Here may be found many of the old legends: how Zoroaster laughed on the day he was born; how he passed twenty years in the deserts and ate only of a cheese that never grew old and never failed him; how love of wisdom and justice compelled him to choose a mountain for his dwelling-place; how he was Nimrod, Japhet, Ezekiel, Balaam, Moses, etc.

*See "Mémoires de Jacques Casanova" (Rozez ed.), vol. ii. p. 245; also "Jacques Casanova Vénitien" by Charles Samaran (Paris, 1914), pp. 71–76. In the preface to the Italian libretto published in Dresden, Casanova excused himself from presenting to the public a tragedy contrary to all the dogmas of Christianity, saying that his chief aim was to produce a gorgeous spectacular ballet. See also "Zur Geschichte der Musik und des Theaters am Höfe der Kurfüsten von Sachsen," by Moritz Fürstenau, vol. ii. pp. 268–270 (Dresden, 1862).



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Roussel . . . "Evocations," Three Symphonic Sketches for Orchestra with Chorus, Op. 15
I. "Les Dieux dans l'Ombre des Cavernes"
II. "La Ville Rose"
III. "Aux Bords du Fleuve Sacré"
Baritone Solo, David Blair McClosky
(Nos. I and III for the first time in Boston)

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"Psalm 150" for Chorus, Orchestra and Organ

César Auguste Franck

(Born at Liége, Belgium, December 10, 1822; died at Paris, November 9, 1890)

This Psalm, according to George Servières, was composed in 1887 for the Institut des Aveugles. The music was published in 1896. The first performance was at a concert of the Société des Concerts du Conservatoire, Paris, January 26, 1896.

These performances with organ only have been given in Boston by the Cecilia Society: February 4, 1902; April 12, 1904; February 6, 1906; January 23, 1911; March 18, 1915. There have been other performances in Boston. The first performance with orchestra in Boston was by the Boston Symphony Orchestra, Henri Rabaud conductor, at the concert on December 30, 1918 "Celebrating the close of the Year of Victory."

The score is for these instruments: Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, cymbals, harp, organ, strings.

D major, Poco allegro ma maestoso, 4-4.

Halleluia! Louez le Dieu caché dans ses saints tabernacles;
Louez le Dieu qui règne en son immensité.



Some Appreciations of
the pianoforte pieces
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and
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by FÉLIX FOX

Ever so many thanks for the delightfu piano pieces, which I've just played through with much pleasure. It's clever, effective piano writing too. (Signed) ARTHUR FOOTE

They are charming, extremely pianistic and effective. I like them very much and shall play them myself, and use them a lot in my teaching. (Signed) HEINRICH GEBHARD

They are *fine*—the work of a true-spirited, genuine, discriminating, and very skillful *artist*, and it gave me real pleasure to read and play them as I have done repeatedly.
(Signed) PERCY GOETSCHIUS

I have just received your two charming pieces and I ask myself why you do not compose more frequently. Surely you should write more. (Signed) I. PHILIPP
Professor at Conservatoire National de Paris.

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Louez-le dans sa force et ses puissants miracles;
Louez-le dans sa gloire et dans sa majesté.
Louez-le la voix des bruyantes trompettes;
Que pour lui le nébel se marie au kinnor.
Louez-le dans vos fêtes au son du tambourin;
Sur l'orgue et sur le luth chantez, chantez encor.
Que pour lui dans vos mains résonne la cymbale:
La cymbale aux accords éclatants et joyeux.
Que tout souffle vivant, tout soupir qui s'exhale dise.
Louange à lui, louange au Roi des cieux.

Praise ye the Lord.
Praise God in his sanctuary;
Praise him in the firmament of his power.
Praise him for his mighty acts;
Praise him according to his excellent greatness.
Praise him with the sound of the trumpet;
Praise him with the psaltery and harp.
Praise him with the timbrel and dance;
Praise him with stringed instruments and organs.
Praise him upon the loud cymbals;
Praise him upon the high-sounding cymbals.
Let everything that hath breath, praise the Lord.
Praise ye the Lord.

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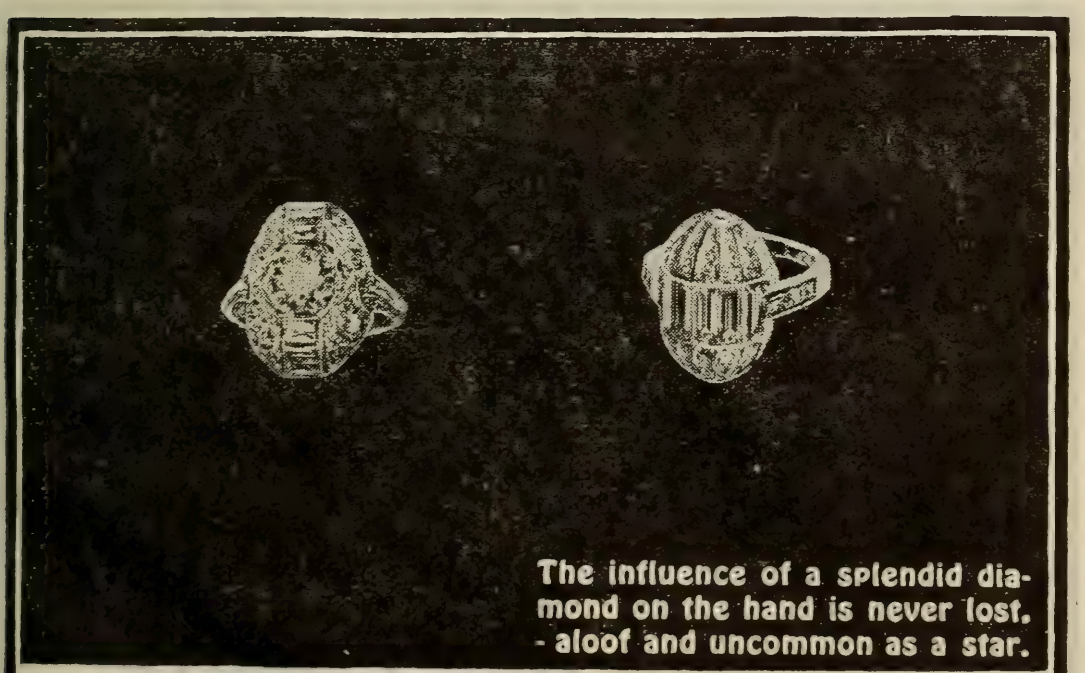
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ÉVOCATIONS: 1. LES DIEUX DANS L'OMBRE DES CAVERNES. 2. LA VILLE ROSE. 3. AUX BORDS DU FLEUVE SACRÉ. OP. 15.

ALBERT ROUSSEL

(Born at Turcoing (Nord), France, April 5, 1869; now living at Paris)

Roussel first journeyed to India and Cochin China as a French naval officer on "The Styx" in the winter of 1909–10. He brought back with him the triptych "Évocations"—"Les Dieux dans l'Ombre des Cavernes," "La Ville Rose," and "Aux Bords du Fleuve Sacré." The three pieces were played for the first time at a concert of the Société Nationale de Musique, Paris, on May 18, 1912, when Rhené-Baton conducted.

"La Ville Rose" was performed for the first time in Boston by the Boston Symphony Orchestra, Mr. Monteux, conductor, on November 16, 1923. It was performed by the Philadelphia Orchestra at Philadelphia on January 2, 1914; by the Chicago Symphony Orchestra at Chicago on November 28, 1919.

G. Jean-Aubry, speaking of Roussel in his "French Music of To-day"* says: "When on board the gunboat 'Le Styx,' long ago, Midshipman Albert Roussel watched the coming of the dawn on the banks of some Oriental and sacred river, within his sensitive and

*Translated by Edwin Evans from the French.

"Get a policy, and then hold on to it. It means self-respect, it means that nobody will have to put something in a hat for you or your dependent ones if you should be snatched away from them."

—Grover Cleveland

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musical soul he was perhaps already dreaming composedly of these 'Evocations' of to-day. . . . There is no composer who speaks less of his works than Albert Roussel, and there are no works behind which their composer effaces himself more completely than these" (M. Jean-Aubry is referring to earlier works). "Yet they express themselves as much one way as the other by discreet self-revelations and efficacious reticences.

"In the 'Evocations,' the same purpose has led him to tell his impressions, regardless of theses of ethnographic references, of geographical descriptions, and of all the apparatus that, in order to suggest authenticity, causes even truth to crumble and vanish from the heart. In his vision, dreams play as much part as realities. If his impressions were inspired by India, the country remains, at least in these 'Evocations,' voluntarily undefined. Whether India, Tibet, Indo-China, or China, is of little consequence. Only the quality of the dream is to be considered, and that of Albert Roussel is suave and voluptuous. Darkness gradually disperses, in the distance appears the rosy City, which then fades away as in a mirage or a dream, and the choirs on the banks of the sacred river see night dissolve at the light touch of the sun, whom their united voices greet with love." (The third "Evocation" is for orchestra,

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solo voices, and chorus.) Roussel describes the "Evocations" as "a symphony in three parts."

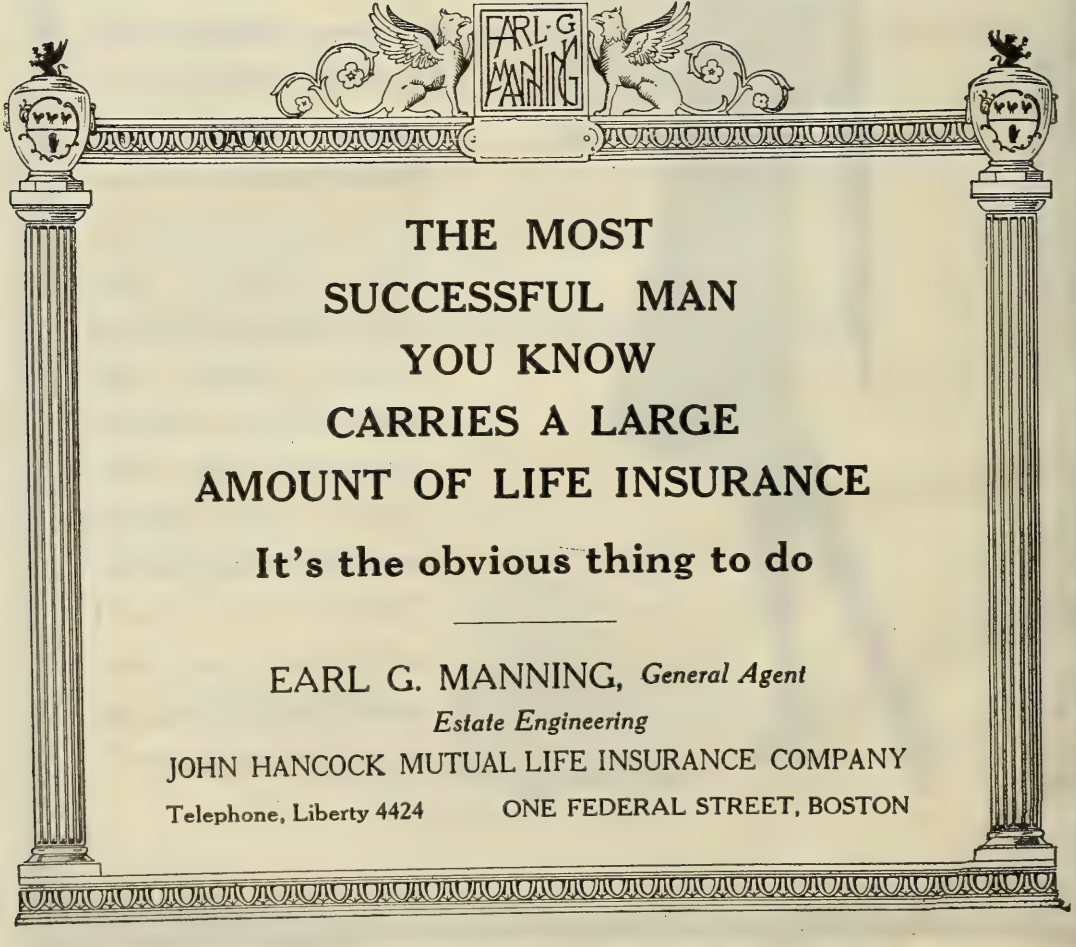
I. "The Gods in the Shadows of Caves"* (dedicated to Gustave Samazeuilh).

To the Philadelphia Orchestra's Programme Book of January 6–7, 1922, M. d'Indy contributed this note:

"The subterranean sanctuaries, shrouded with mysterious shadows, wherein the peering eye finally discerns, hewn out of the rock, the formidable images of ancient gods in a thousand different aspects of blind ferocity, of frenetic joy, of love serene or impassioned, symbols of Nature herself, with whom Divinity is blended."

Did not M. d'Indy then quote from the composer's argument? Let us also quote from Roussel's description: "The opening, calm and slow, is only a sort of exterior landscape, twice interrupted by fragments of themes that will appear later. A strongly marked tonal darkening leads to the interior of the caverns. A species of Chorale is given to the brass on a persistent figure for double-

*This "Evocation" was performed by the Philadelphia Orchestra at Philadelphia, on January 6, 1922, Vincent d'Indy, guest conductor.





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basses. Little by little, the whole orchestra comes in. Three chief themes, corresponding to different expressions of gods sculptured in the mountain, expressions of blind, murderous violence, joy, love, are developed. The first two, based on the same theme, are developed side by side unto a forcible outburst, which marks a noteworthy broadening of the movement. The third theme, *piano,* is accompanied by the rhythm of the first. A little later the Chorale enters in the basses. This last section grows livelier and in strength, going after a fortissimo for the whole orchestra to a calm ending followed by the landscape of the beginning."

II. "La Ville Rose" (dedicated to Carlos de Castera).

"It is a kind of Scherzo with a slow movement for a Trio. One hears festival noises in the distant city, which grow more and more distinct as one draws nearer. Chieftains pass by, then elephants, preceding the Rajah, whose hymn breaks forth from horns and trombones. The slow middle section, formed of songs and dances, which grow faster and faster, ends in the animated movement in a repetition of the majority of the preceding themes, while the noises of the city *en fête* grow more and more distant and at last are stilled in the night.

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III. "On the Banks of the Sacred Stream (dedicated to Octave Maus).

"This movement with chorus, evokes the sacred river from sundown to sunrise. There are four principal sections:

"After a purely instrumental prelude, the chorus celebrates the night, whose perfumes invite to love.

"In the second part, developed at length, the voices, almost constantly without words, unite with the orchestra in an ascending movement which is twice repeated and twice interrupted by a tenor repeating the last words of the preceding chorus. This part ends with a song for the contralto accompanied only by voices.

"The third part begins with the orchestral prelude of the first. The priest, a baritone, exalts in a rapid chant the virtues of the sacred stream.

"In the fourth part, the chorus at daybreak unites in a hymn to the sun, sustained by the orchestra which, at the end, gives forth the ascending figure of the commencement."

The text of this third part is by Michael D. Calvocoressi.

FULL CHORUS

Le sol s'est plongé dans le mer
Et la fraîcheur des arbres rappelle vers leur nids tous les oiseaux.

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Les champs de lotus ferment leurs yeux de fleurs
Et les tenèbres envahissent la terre
Comme un noir troupeau d'éléphants;
Mais des parfums de la nuit déjà réveillent dans les cœurs l'amour.

The sun has gone down in the sea, and the coolness of the trees recalls all the birds to their nests. The fields of the lotus close their eyes, and darkness, like a black herd of elephants, overruns the earth; but the odorous night now awakens love in the heart.

SMALL CHORUS

On voit aux clartés lunaires les couples enlacés rôder sous la feuillés palpitants de bonheur.

Couples enarmed are seen in bright moonbeams, wandering beneath the foliage, quivering with happiness.

TENOR

Mais les parfums de la nuit déjà réveillent dans les cœurs l'amour.

But the odorous night now awakens love in the heart.

FULL CHORUS

"A" and "Au."

TENOR

On voit, aux clartés lunaires, les couples enlacés rôder sous la feuillés, palpitants de bonheur.



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Couples enarmed are seen in bright moonbeams, wandering beneath the foliage, quivering with happiness.

CONTRALTO

Plus doux que les parfums de la nuit, plus ardent est mon amour.
O sombre voiles du ciel, pourquoi déjà ceder devant l'aurore?

The sweeter the perfumes of the night, the more glowing is my love. O dusky shades of night, why now give way to the dawn?

BARITONE

Sous le ciel noir et sillonné d'éclairs illuminant la nue,
Plus haut que l'œil ne peut atteindre et que l'oiseau ne peut voler,
Son front majestueux montant jusqu'aux palais des immortels, se dresse le montagne souveraine.
Son ombre immense terrifie les cœurs timides des humains.
Nul être n'a jamais foulé la neige de ses fiers sommets,
Les aigles seuls ont entendu le vent gémir dans ses cavernes;
Et c'est un Dieu dont la voix descend parmi nous.
Des sources coulent de ses flancs, versant aux plaines, aux vallons, l'eau qui féconde et qui nourrit;
Et le torrent joyeux bondit vers les pays ensoleillés où s'élèvent les cités florissantes.
Dans l'ombre épaisse des fôrets voici que montent les murmures, les cris d'angoisse et de désir, appels de haine, appels d'amour.
Mais, sous les arbres inclinés, paisible tu poursius ton cours,
O fleuve où se refléte le ciel lumineux!

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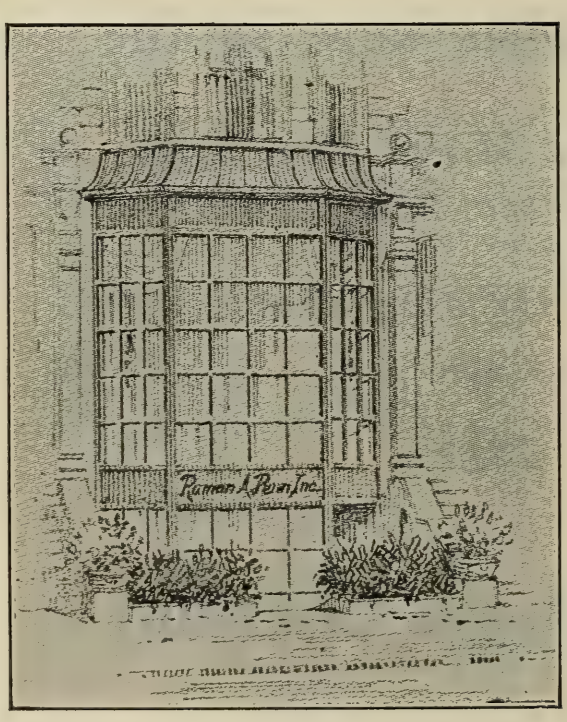
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Heureux celui dont la regard s'éteint sur ce rivage aimé des dieux;
Les eaux du fleuve porteront ses cendres vers la vaste mer.
Comme la neige en fondant délivre l'eau purifée,
Ainsi la forme évanouie laissera l'âme libre enfin monter vers les étoiles innombrables.
Fleuve sacré, qui viens baigner les temples de la cité sainte!
Par ces gradins encor obscures, dans le silence de la nuit,
Descend vers soir, paré de fleurs et murmurant les mots divins.
Un peuple immense, suppliant,
Un peuple ardent de voir bientôt renâitre le soleil d'un jour nouveau.

FULL CHORUS

Soleil, œil du jour à la chaude lumière,
Ta rougeur éclate déjà parmi les branches des grands bois.

Beneath the black sky, furrowed with flashes lighting the cloud, higher than the eye can reach or bird can fly the sovereign mountain rears its majestic brow, even to the palace of the immortals. Its immense shadow frightens the timid hearts of human beings. No one of them has ever trod the snow of its proud heights; eagles alone have heard the wind groaning in its caverns; 'tis a god whose voice comes down to us. Springs run from this mountain's flanks, pouring on valley and plain the water that nourishes and enriches; and the joyous torrent leaps towards sunny lands where thriving cities tower. In the thick shades of forests one hears arising murmurs, cries of anguish and longing, calls of hatred, calls of love; but under the bending trees you run your course, O River, in which the clear sky is reflected. Happy



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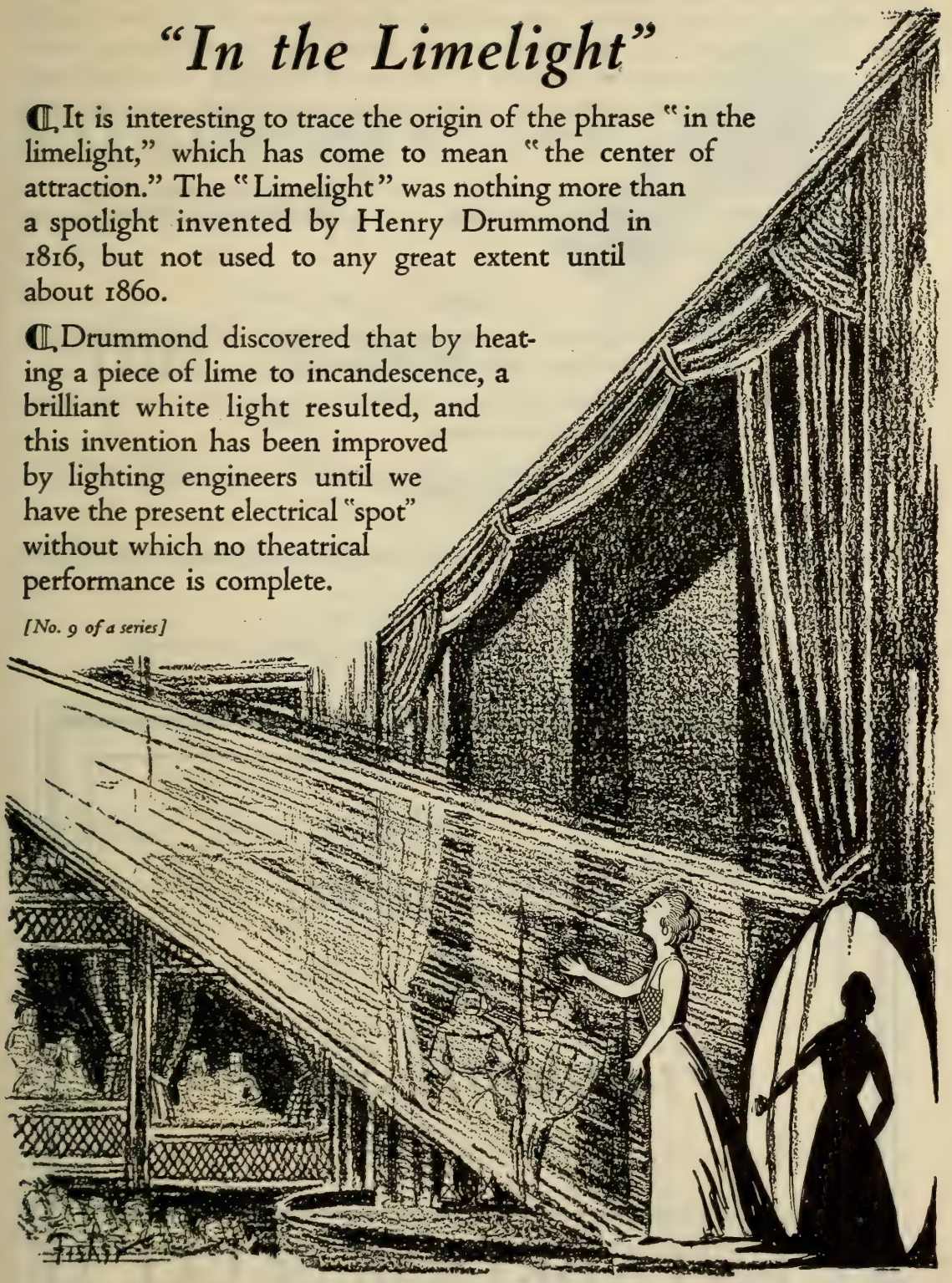
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he whose last look in on this stream, dear to the gods! The water will bear his ashes to the vast ocean. As melting snow frees water purified, so the body vanishing will let the liberated soul ascend to the numberless stars. Holy stream, that bathes the temples of the sacred city! By steps still dark, in the nocturnal silence, descends towards dusk a vast host, adorned with flowers and murmuring holy words; a host eager to see the sun of a new day be born again.

Sun, eye of the day with burning light, your redness now glows among the branches of the mighty forest.

TENOR

Tu fais épanouir les fleurs dont le vent port au loin les pollens odorant.
Les moissons des lotus s'inclinent, buvant tes caresses.

You open the flowers whose perfumed pollen is borne afar by the wind. The lotus field bows, drinking your caress.

FULL CHORUS

Salut toi qui créas les jours!
Toi qui chaque matin répands sur la cime des monts la gerbe de tes rayons nouveaux.
Tu chasses devant toi l'armée immense des étoiles,
Et ta beauté passionnée règne seule sur l'océan des cieux embrassés.

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For the performance of "Evocations," these instruments are demanded: three flutes (the third interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, side drum, trombone, tambour, cymbals, triangle, Glockenspiel, celesta, two harps. The solo singers are a tenor, a contralto, a baritone. The little chorus should be about one third of the whole body.

* * *

Roussel has been represented as follows in the concerts in Boston of the Boston Symphony Orchestra:

1923. November 16, "Le Ville Rose," No. 2 of "Evocations." Mr. Monteux, conductor.

1924. October 31, Symphony in B-flat, Op. 23—first time in the United States. Mr. Koussevitzky, conductor.

1925. February 13, "Pour une Fête de Printemps."

*This free translation of Calvocoressi's text has been made for this Programme Book.

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1926. March 19, First Suite from the Opera-ballet "Padmâvati."
1927. January 21, Suite in F major.

* * *

Roussel's "Le Poème de la Forêt," was performed in Boston at one of Mrs. Richard J. Hall's concerts, Mr. Longy conductor, on March 11, 1912.

"Le Festin de l'Araignée" was performed in Boston for the first time by the Scala orchestra, Mr. Toscanini conductor, on January 8, 1921. It was performed by the Boston Musical Association, Mr. Longy conductor, on January 20, 1921.

Songs by Roussel have been heard in Boston. Maggie Teyte sang "À un jeune gentilhomme" as far back as December 18, 1913.

* * *

Roussel was born of a family prominent as manufacturers. As a young man, he longed for out-of-door life. The sea called to him, and so, a student at the Stanislaus College in Paris, he prepared for the entrance examinations at the Naval School. As a passed midshipman, he was assigned to the armored gunboat "Le Styx" and voyaged to Cochin-China. He resigned in 1894 to devote himself to music. Having studied harmony at Roubaix, he went to

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AGAINST the wishes of his teacher the young Schumann used a home-made finger apparatus intended to give a short cut to the attainment of a comprehensive technique. In this way he strained the tendons of the fourth finger . . . and for a time the whole right hand was maimed . . . Schumann regained use of his hand, but the important fourth finger never acquired its entire proficiency . . . Though he still composed, his career as a virtuoso was closed forever.

[*No. 16 of a series*]

Scriabin, by attacking stupendously difficult pieces, nearly ruined his pianistic career. Temporarily the boy's right hand was paralyzed. A certain crampness never left him . . . to be the source of much trouble during his concert tours, even to the last years of his life.

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Paris, where he took lessons in counterpoint and fugue from Eugène Gigout. In 1897 he won a prize offered by the Society of Composers of Music for his Two Madrigals (four voices). In the next year he entered the Schola Cantorum and worked under the direction of Vincent d'Indy, his real master.

According to M. Jean-Aubry quoted by Mr. Lawrence Gilman in the Programme Book of the Philadelphia Orchestra of October 5–6, 1928:

"His professional talents displayed themselves so rapidly and unmistakably that a few years after his entrance as a pupil he became professor of counterpoint. For a little while it seemed as if he were to become a typical figure of the Schola, or at least one of those destined to propagate in its various official or officious branches that orthodox doctrine and that post-Franckism which is generally regarded as its guiding principle. A symphonic poem entitled 'Resurrection,' a trio, a divertissement for wind instruments, were works produced during the scholastic period of Albert Roussel's life; the latter two are not without merit and charm even today, and they count among the best that the Schola has given us, with the exception of M. Vincent d'Indy's own work.

"It was soon recognized that the Schola could not expect docility on the part of Albert Roussel in perpetuating its dogmata. His

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works, even more than those of Déodat de Séverac, showed the greatest sympathy with what was then generally called musical impressionism, personified by Claude Debussy; but without breaking with the Schola or associating himself with any group, Albert Roussel went on slowly but surely developing his true personality.

"A symphonic poem in four movements, 'Le Poème de la Forêt'; a series of songs on poems by Henri de Régnier; a sonata for violin and piano; and the incidental music to 'Le Marchand de Sable qui passe' revealed him as a musician full of merit and sensibility, whose task it seemed to be to reconcile the tendencies of the Schola and those of Debussy's followers.

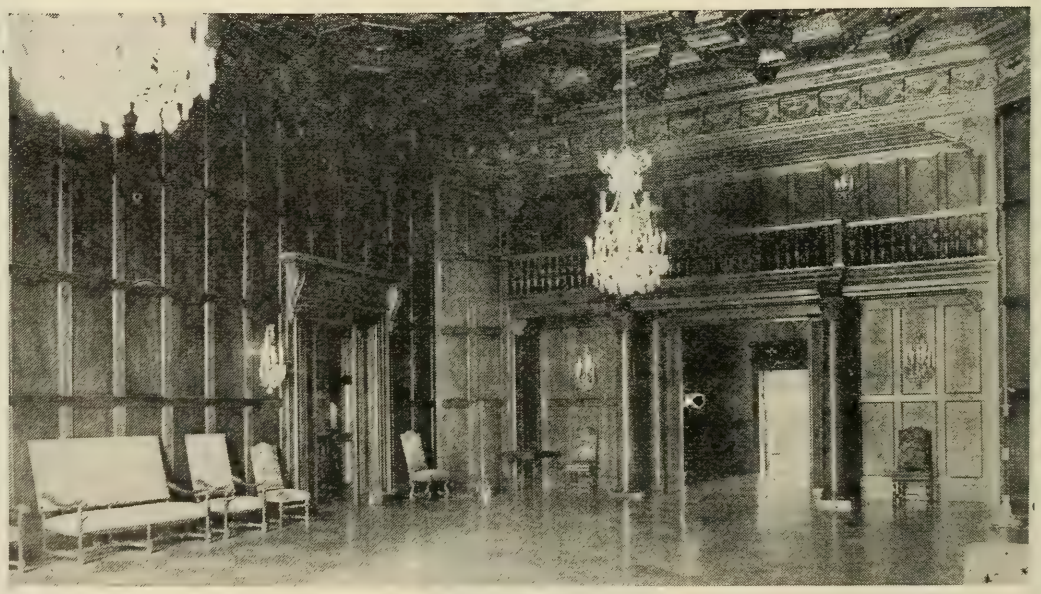
"It became a habit to speak of Séverac and Roussel in the same breath as deserters and as the most brilliant pupils of the Schola. At this time Albert Roussel seemed to be unanimously accepted by the critics either as doing honor to the scholastic doctrine or as being successful in combining the flexibility, freshness, and audacity engendered by the art of Debussy. This benevolence reached its climax when the composer produced for the first time, a year or two before the war, the 'Evocations,' a symphony with chorus inspired by the impressions of a voyage to India, which today remains one of the masterpieces of contemporary French music. Yet

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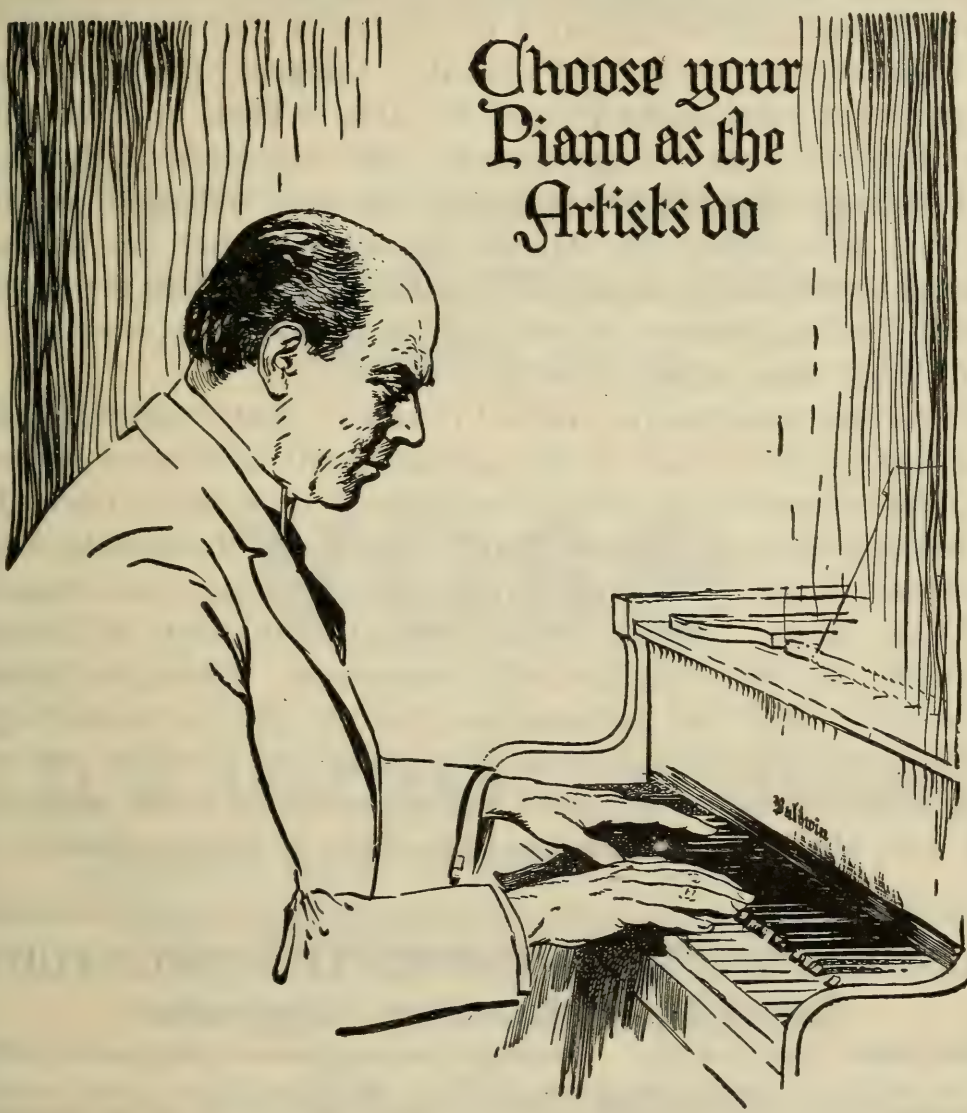
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it was not the 'Evocations' which established the reputation of Albert Roussel, generally, but a much shorter and exquisite work, the music for the ballet 'Le Festin de l'Araignée,' performed with the greatest success at the Théâtre des Arts in Paris in 1912. Since then, divorced from the choregraphy that occasioned it, the work has known an overwhelming success in a score of different countries.

"When war broke out, Albert Roussel, although on half-pay, resumed service, in the army this time, and took part in the fighting around Verdun, whence he returned very weak and anæmic. He set to work again silently and in solitude.

"In certain conservative musical circles it created something like amazement to see a man of the age and merit of Roussel not only go to the concerts of the most revolutionary or would-be-revolutionary young people, the group of "Six," but actually to affirm by means of articles—he who had never before wielded the pen—his sympathy with their efforts. The universally recognized integrity of his mind precluded the least suspicion of a manœuver. When the Colonne Concerts gave the first performance [Oct. 29, 1921] of a short symphonic piece, 'Pour une Fête de Printemps,' his sincerity was still further confirmed, for this piece was perceived to be the work of a man who, although pursuing the expression of his own nature, did

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not refuse to follow in his own way a direction analogous to that taken by Stravinsky, Schönberg, or 'The Six' without revealing any trace of servile imitation."

* * *

Among Roussel's latest works are his "Concerto" for a small orchestra (published in 1927), performed in Philadelphia by the Philadelphia Orchestra, Mr. Stokowski, conductor, October 5, 1928, and Concerto for piano and orchestra (completed in 1927), performed in Philadelphia by the Philadelphia Orchestra on November 16, 1928, Lucie Caffaret pianist, Mr. Stokowski conductor.

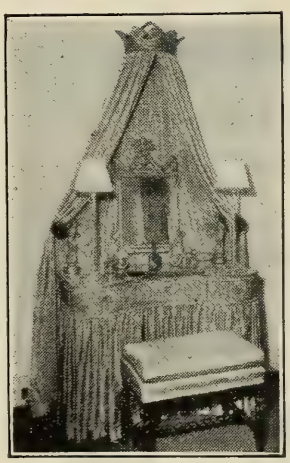
SYMPHONIC POEM, "MOROCCO" . . . ERNEST SCHELLING

(Born at Belvedere, N.J., July 26, 1876, now living in New York)

"Morocco" was first performed at a concert of the Philharmonic Society of New York on December 22, 1927. Mr. Schelling conducted the performance. He writes to us that he has revised it since that performance and "changed much."

He also writes: "This is a symphonic work in four connecte[d]

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movements and is scored for the usual Symphony Orchestra with some additions in the percussion section.

"My trip to Morocco some years ago made a deep impression upon me, and I have tried to translate it into symphonic language, including some of the Berber or Chleuh music. I have tried to reproduce the native Raita, a species of oboe or primitive musette of uncertain pitch. With this Raita a sort of endless solo is played, sometimes very beautiful and pathetic, and again strangely naïf to our ears.

"First there is the dance of the Ouled-Nails with the strange, unforgettable *yew-yew-yew* cry of the women, which sweeps down over the assembly like a mist of sound.

"Then comes the Lullaby, interrupted by the passing of the Caid and his followers. In this, as in their dances and songs, there is the constantly repeated figure, endless variations in the same tonality but with varying rhythm.

"The third impression is of the Berber story-teller outside the walls of Fez at sunset, surrounded by hundreds of shrouded figures listening intently and fiercely to his constant repetition, always on one tone, of the glories of the past, and the fire-eater who works himself up into a frenzy.

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The Trustees, relying, as they must, upon the public for the maintenance of the Orchestra, feel that its supporters should possess a full knowledge of its financial condition. Several months ago they issued a statement of the finances for the year ending July 31, 1928. This statement showed a net operating loss of $87,000, which was met in large measure by the generosity of subscribers (397 in number) to this deficit. The statement contained also an estimate of the deficit for the current year, placed at the largely increased figure of $134,000.

The reasons for this increase should be known. The total of the estimate was reached by the calculation that follows:

Actual deficit of last year . .	$87,000.
Increase in salary expense . .	15,000.
Loss through the discontinuance of broadcasting . . .	32,000.
	$134,000.

The Trustees are aware that this is a large sum to seek from the public. It is nevertheless the fact that in other cities the annual deficits of the Orchestras are considerably larger than in Boston. It is also a fact that our Orchestra now occupies a foremost place among the artistic and broadly educational organizations

of its kind. As an institution it touches both the pride and the keen personal interest of a large element in the community. The Trustees are therefore confident that its support will be continued, even at the increased cost which the changing times have demanded.

In the first year after the passing of the support of the Orchestra by a single generous citizen to its maintenance by the public, the subscribers to the deficit numbered but 127. In ten years this number has mounted to 397. The Trustees believe that it is still capable of large extension. They would greatly appreciate a continuance of the help they have received, with such increase in the scale of it as individual impulse may prompt. They would welcome most of all an appreciable increase in the number of individual subscribers, of whom they believe that many share their faith in the Orchestra and their desire to hold it in its present place in the artistic life of America.

Subscriptions to the support of the Orchestra, in whatever amounts, should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston.

FREDERICK P. CABOT, *President*

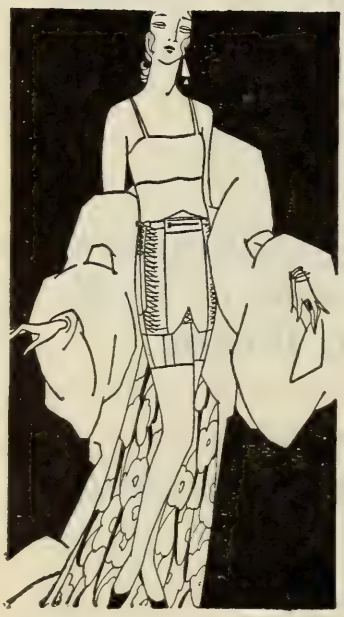
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"Then the Baroud at Telout Kasbah, the mountain stronghold of El Glaoui, the great feudal lord of the Atlas. The working up of the war spirit among the tribes, again by insistent implacable rhythm."

* * *

"Morocco" was composed in June, 1927. The score was lost; the composition was rewritten entirely in September, and performed in manuscript by the Philharmonic Society of New York, as is stated above. Mr. Lawrence Gilman, the brilliant editor of the Society's Programme Books, published extracts from a letter then written by Mr. Schelling:

"He remembered, first, the dancing of the 'Ouled-Nails' in Taza (the 'bad spot' of Morocco). At night, after a 'fantasia' in the afternoon, everybody repairs to the Ouled-Nail Quarter, where these women dance. We saw them dance in what looked like the dried bed of a river, or 'Arroya,' surrounded with high walls and lighted at each end by brush fires, from which the flames shot high into the air when replenished. The Ouled-Nails dance in the middle of this square, surrounded by hundreds of shrouded, turbaned figures, and with others looking down upon them from the high walls, their fierce faces intent and always unsmiling.



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"Whenever the flames shot very high into the air, or a hero of the afternoon appeared in his regimentals, or the dancing reached a point of perfection, the women would give their strange, unforgettable *yew-yew-yew* cry, which sweeps down over the assembly like a mist of sound. It is evidently their idea of applause, or an expression of intense emotion.

"Secondly, Mr. Schelling remembered the native *Raita,* their main instrument, a sort of oboe—of course, not the symphony orchestra oboe, as we know it, but more like a primitive musette of uncertain pitch. With this *Raita* they play a sort of endless solo, at times very beautiful and pathetic, and again at times strangely naïf to our ears.

"Then there was the Chleuh lullaby sung by Ainaicha (a singer of the Pacha of Marakech), with quite European harmonies, interrupted by the passing of a Caïd and his followers.

"The third impression recorded in Mr. Schelling's music is of the Berber bard, or story-teller, outside the walls of Fez at sunset, where the Berbers gather to listen to stories of the past grandeur of the Sultans of Morocco. He chants his story impressively on one tone, punctuated by a ritornello of percussion and wood-winds.

"Then there was the picturesque fire-eater—a Berber religious fanatic who took up the story-teller's incantation and worked himself up into a frenzy of exaltation which enabled him to put a lighted torch into his mouth, and to achieve other of the amazing feats that his kind perform.

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"Lastly, the *Baroud* at Telout Kasbah, the mountain stronghold of El Hadji Tschami El Glaoui, the great feudal lord of the Atlas. A *Baroud* is a preparation for war, the working up of the war spirit among the tribes by insistent, implacable rhythm."

The percussion instruments added to "the usual modern orchestra are two small drums, tambourine, xylophone, and a Bendir,* a Moroccan small tambourine of metal."

* * *

These compositions of Mr. Schelling's have been performed at concerts of the Boson Symphony Orchestra in Boston:

1908. January 25, Fantastic Suite for piano and orchestra (Mr. Schelling, pianist).

1915. December 31, "Impressions (from an Artist's Life)" in the form of Variations on an Original Theme for piano and orchestra (Mr. Schelling, pianist). First performance.

1916. October 20, 1916, Concerto for violin and orchestra (Mr. Kreisler, violinist).

*The "bandar" or "bendyr" is strung with two, sometimes eight, gut strings, strung across the membrane. It is employed especially by the bands known as Sidi ben Aissa or Toquera. They are composed of about fifteen persons who indulge in bizarre extravagances while they are playing the instrument. See Alex. Christianowitch's "Esquisse historique de la musique arabe."—P.H.



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* * *

Mr. Schelling has also played the piano with the Boston Symphony Orchestra as follows:

1905. February 25, Schumann's Concerto.
1908. January 25, his own Fantastic Suite.
1915. December 31, his "Impressions."
1916. December 8, Liszt's Concerto, A major, No. 2.

He played Chopin's Concerto, F minor, at a concert at the Boston Opera House on March 8, 1914, Felix Weingartner conductor.

On December 11, 1922, at an extra concert of the Boson Symphony Orchestra, he played Liszt's Concerto, E-flat major, No. 1.

Chamber concerts: 1905, March 14, Kneisel Quartet concert (Saint-Saëns's Pianoforte Quartet, B-flat major); 1908, December 22, Hess-Schroeder Quartet (Juon's Trio Caprice for violin, violoncello, and pianoforte, Op. 39); 1917, February 8, Boston Quartet (Brahms's Pianofore Quintet).

His first recitals in Boston were on March 2 and 11, 1905. He has given other recitals, as in 1908 and in 1913.

* * *

"Morocco" is Mr. Schelling's latest orchestral work. He has for



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some seasons been busied with his concerts for children. "Last season I gave 31 with the Philharmonic and Philadelphia orchestras; and in Boston and elsewhere. The attendance was 73,000, of which about one-fourth attended three or more concerts. . . . I wrote a work for the Flonzaleys three years ago called 'Divertisements,' four pieces for piano and strings, and three for strings alone; also some shorter piano pieces, 'Silhouettes' and a nocturne which Mr. Paderewski has constantly on his programmes."

* * *

Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and unusual sense of pitch. He entered the Paris Conservatory when he was nine years old, and continued his studies with Hans Huber at Bâle. As a lad, he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him and taught him for some time. Mr. Schelling has played in cities of South America. The list of his compositions includes, besides those already mentioned, a Symphonic Legend for orchestra, chamber music, and pianoforte music.



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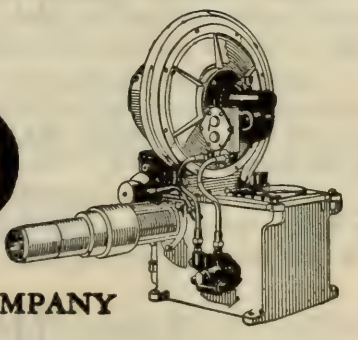
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(A. H. Fox Strangways in the *Observer* March 13, 1927)

It was in no way to make fun of teachers that this title was chosen. From an extensive acquaintance with schoolmasters one would say that they were "single men in barracks most uncommonly like you." Some are ferocious and some lamb-like, even Charles Lamb-like. Most of them do a good deal more than they are paid for, and, "conscious as we are of each other's infirmities" we may say that many do it well. But there is one very difficult job which comes in their day's work, the teaching of religion. A boy can learn concrete things like the diseases of Greek verbs, or mixing teas, or Marlborough's campaigns. But religion, in whatever framework, is at bottom a generalization from the fact of life; and he has not yet got the facts. So that a great deal of the teaching has to be by metaphor. And though "lessons" may be "drawn" from stubborn personalities like Esau or Paul, they sometimes take a good deal of drawing. Recourse may be had to interesting detail, like Hittite antiquities, linguistic beauties, and what not; but these rather obscure than illuminate the issue. They secure attention, but do not touch the heart. In fact, merely talking about things and people seldom does touch the heart; that can be done only by being, oneself, a certain kind of person. And those who are that are least aware of the fact, and can least exhibit their special aptitude at a scheduled moment. Yes, it is a difficult job; and useless, unless it leads to action.

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life, and an even more remote one; because we cannot "say" the things that it "sounds." On the other hand, unlike the Greek verbs, it addresses itself to mankind at large, young and old. We all make something, at least, of it; and, as we do of the Bible, more as life goes on. We begin somewhere about the March of Troubadours, but we all end up, according to Mr. Rorke, Mrs. Savill, and others, in or about Beethoven's "Cavatina." Music has no "story" like poetry, no "subject" like painting, no "purpose" like architecture. It comes to us out of nothingness on the wings of a little phrase. This phrase knits up connections, and almost takes on a personality. But before we can strike up an acquaintance with it, it is off on new paths that we never chose, but have to follow. We lose it in the undergrowth, but it comes echoing back larger than life round the shoulder of the hill. It is everywhere and nowhere; in the next field and, when we get there, in the field beyond. An *ignis fatuus,* but it *may* lead us home; it does, and we wonder how we ever lost it. A most unsatisfactory thing to have to describe, this music! And when we think we have done so, the next piece is quite different.

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Carreño's husbands, about French wit and Italian grace, or, *horribile dictu,* about super-tonics and second subjects. They all belong, in one sense or another. But the moment we talk of them we leave music, because it never makes use of them twice in the same way. We are then driven to metaphor, which enrages the composer, if he is alive, because he always says either that he never thought of such a thing, or that he meant the exact opposite, or that he didn't mean anything at all but music. That last is probably the truest, but it says as plain as words can say it that words of any kind are useless in his opinion. On the other hand, we have the extraordinary fact that books on music are written at the rate of two a week, and, what is still more extraordinary, are apparently read, at any rate by reviewers.

Among the best-sellers of these are the books on what is called "Appreciation." These aim, on the whole, at acquainting their readers with the accepted names for accepted things, at supplying some signpost criticism, and at giving, often successfully, a simple account of what people usually wrap up in unsimple words. They cannot aim at scholarship, research, or a literary style, because such things do not sell. They provide papmeat for the multitude,

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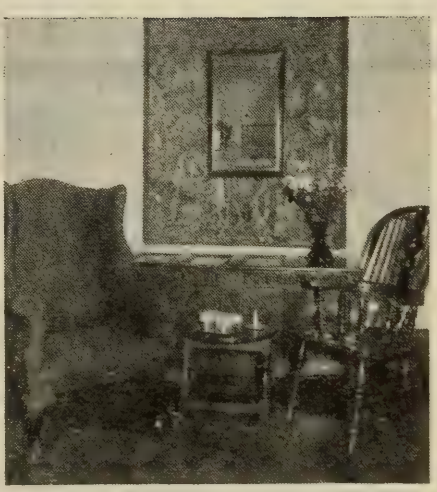
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and they do that as well as it can be done. But there is something wrong about it all. The multitude ought not to want papmeat, and the authors who prepare the food ought to know better than to pander to a wrong taste. They are thereby encouraging the Sunday-school mind, the mind that will accept an *ipse dixit* against any evidence of the senses or the reason. They do not think they are doing this. On the contrary, they say on every other page, "Get it played to you," "Listen," "Form your own judgment." Words could not do more. But they offer a solution in words of a thing that can only be solved by deeds, and in so far they stand in the way of the deeds being done. They propose a short cut to knowledge.

There is no short cut to knowledge. Knowledge is always accumulated, and usually with trouble and pains. The idea of the present age is to make the acquisition of knowledge easy. That sounds kind and thoughtful; but is knowledge worth very much except when it is difficult to get, and when we have got it for ourselves? We are invited on all hands to come and hear lectures, and a man seldom has a poor little idea of his own but he is asked to come and lecture on it. A lecture stimulates thought, but weakens it: and there are thoughts that have to be lived, not talked about. Musical thought is of that nature. You can only know the sound of the supertonic; you cannot be told what it is, any more than you can what a pear tastes like. And you can only know the sound of it by knowing a large number of songs and pieces in which it occurs, or does not; and the way to know these things is by singing or playing them.



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If that were all that were to be said about books and lectures on "appreciation," they would stand condemned. But two things are hoped from them. It is hoped that when people have had their feet set in the right way, more of them will come to concerts, which are, as always, sadly in want of audiences, and that more will be induced to join a choir or take up the clarinet, or whatever. Those are two laudable objects, and it seems extraordinarily ungracious to point out that they may not be achieved. The reasons people do not come to concerts are many, but the reason that operates everywhere and always, behind fashion, counter-attractions, and unmusicality, is that the concerts are not good enough. And it is not the player solely who should be blamed for this.

It is the audiences. An audience gets the music it deserves, and as long as it chooses not to discriminate, it will be served just as it is served in a shop—it will have the inferior, flyblown article palmed off on it. Who ever complimented the butcher on the tough mutton he sent? And why should people applaud scamped performance, short rehearsal, musical ignorance, stale convention, slavery to fashion, the obtrusion of the player between them and the composer? Why on earth, except that they do not know when mutton has been properly hung—or care? It may be good psychology to say that applause is the natural response to emotion, but it is bad sense; for we may see any day, A coming late into

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the room and clapping as he walks the piece he didn't hear, and B sitting mute and motionless through music he did *and* didn't like. Applause is a kindly thing expressing the sympathy and modesty of the hearer. But, with that, it is also a vote, an Ay or No; and, if indiscriminately given or entirely withheld, we shall pay for it later in a lowering of the standard. If anyone doubts this let him listen to a man trading in the provinces on his London or Manchester reputation, or hear him when he returns from one of the colonies, where, on the whole, the cheap thing sells best. He is not the same man.

There is one audience that does its duty, and makes no fuss about it. Nobody asked it to come; it merely happened to like Brahms better than Whiteman. It drifted in, gave a little piece of silver, and passed on. While it sat, or stood, it listened; the sounds were better than those of crying children or hawkers, or motor-bus horns, better than sodden vituperation or purposeless repartee, better even than the loveless barrel-organ and empty street-gramophone. This audience was really coming to church and didn't know it, and trudging home along Mile End-road with something singing in its heart.

Polovtsian Dances from "Prince Igor," Act II., No. 17

Alexander Porphyrievich Borodin

(Born at Leningrad, November 12, 1834; died there February 27, 1887)

The opera "Prince Igor" in a prologue and four acts, left unfinished by Borodin, completed by Rimsky-Korsakov and Glazounov, was produced at Leningrad, November, 4, 1890. The chief singers were Mmes. Olguina and Slawina and Messrs. Melnikov, Wassilev,

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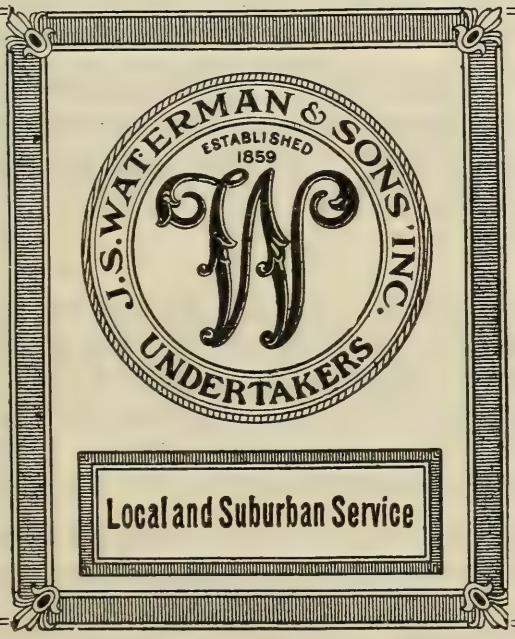
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Ougrinowitch, and Stravinsky.* The first performance in the United States was at the Metropolitan Opera House, New York, December 30, 1915: Igor, Amato; Jaroslavna, Mme. Alda; Vladimir Igorevitch, Botta; Prince Galitzky, Didur; Konchak, Didur; Konchakovna, Mme. Perini.

The march and dances from "Prince Igor" were played in Boston for the first time at a Boston Opera House concert, December 1, 1912. André Caplet conducted. The dances were played there again on December 22, 1912. The dances, without chorus, were played in Boston at concerts of the Boston Symphony Orchestra on April 9, 1920, and November 23, 1923.

Performances with chorus (Cecilia Society) at concerts of the Boston Symphony Orchestra in Boston were on March 27, 1925, May 1, 1925, April 23, 1926. Mr. Koussevitzky conductor.

The ballet from "Prince Igor" was performed for the first time in Boston by Diaghilev's Ballet Russe at the Boston Opera House, February 1, 1916. Mr. Bolm was the chief warrior. Mr. Ansermet conducted. There were other performances there that season. The ballet was performed again by the Ballet Russe at the Boston Opera House on November 7, 1916. Mr. Monteux conducted. There were other performances that week.

* * *

These dances form the finale of the second act (No. 8 in the opera is a dance of young Polovtsian girls following a girls' chorus). With some of these dances, choral song is joined. In the Introduction, where there is no chorus for the performance of the dances, the oboe, supported by harp and violoncellos (*pizz.*), plays the melody of the women's chorus. Then follows a "dance of savage men,"

*Fedor Ignatizvich Stravinsky, the father of Igor, the composer.

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The orchestral part of this finale is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass trombone, kettledrums, snare drum, bass drum, tambourine, cymbals, triangle, Glockenspiel, harp, and strings.

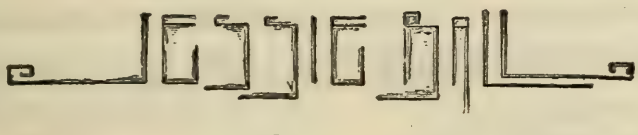
DANCE OF YOUNG GIRLS WITH CHORUS

On the wings of gentle zephyrs,
Seek thou, O tender song, my native country,
The land where many a time I used to listen
To songs most sweet and dear to free-born maidens.
Where soft airs around us were so gently wafted,
Where the mountains slumber by the sea, enwrapp'd in clouds;
Or, in turn, green-clad, the mountains,
Glowing in waves of light, are bath'd in sunshine;
Where roses blow and scent the air around them,
Where in the leafy woods the birds are singing,—
In woods so green, where berries sweet are early ripe,
To that land haste thee, my song!

Dance of the men; then

GENERAL DANCE

Glory, honor to our mighty chief!
Glory, honor to our master! Hail!
Hail our chief! Hail, all hail! Hail him!
Bright as sunlight is his mighty pow'r!
Nowhere shall you find his equal! Hail!



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DANCE OF FEMALE SLAVES

WOMEN: Sire, thy maidens praise thee as their mighty Lord, hail thee as their mighty Lord.*

MEN AND WOMEN: Glory, honor to our master! Hail!
Comes the Khan, far flies the foe.

Nowhere shall you find his equal! Hail!
Bright as sunlight is our mighty Khan!

Dance of Little Boys.

DANCE OF THE MEN

MALE CHORUS: Like thy forefathers art thou famous,
Great, mighty Khan!
Like thy forefathers art thou great,
Mighty, strong, dreaded Khan!

Dance of Little Boys.

DANCE OF THE MEN

Hail, O Khan! Hail, all hail!

DANCE OF YOUNG GIRLS

On the wings of gentle zephyrs, etc.

Dance of Little Boys.

DANCE OF THE MEN

Like thy forefathers, etc.

GENERAL DANCE

MEN AND WOMEN: For the pleasure of your master, dance ye maidens, sing ye maidens!
Dance ye sprightly maidens, dance now for your noble prince!
Gayly dance ye now before him, lovely maidens!
Sing and dance for the pleasure of your master.
Hail, O Khan! All hail, O Khan!

*In the opera, Khan Konchak says to Igor, as the women sing: "See'st thou these slave maidens? They are beauties that I have imported over the Caspian. Tell me which of them pleases you best, my lord; straightway I'll give you the maiden you choose for your own!"

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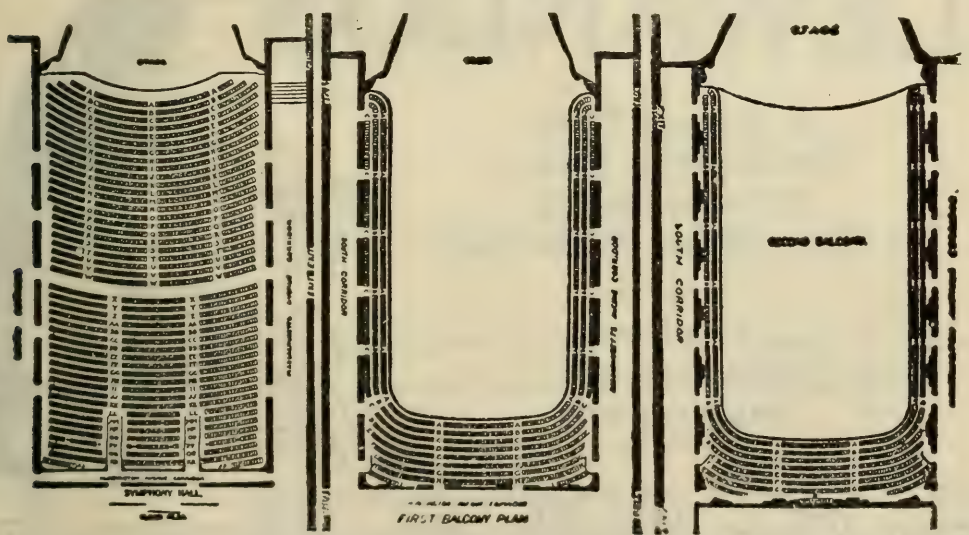
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The translation by Henry G. Chapman is published here through the courtesy of G. Schirmer, New York, London, and Boston.

The story of the opera has been told as follows in the programme books of the Chicago Symphony Orchestra, ably edited by Mr. Felix Borowski:—

"The plot of 'Prince Igor' is concerned with the expedition of Igor, Prince of Séwersk, against the Polovtsi. In spite of an eclipse of the sun, which is regarded as an evil omen, Igor sets forth with his son Vladimir, leaving his wife Jaroslavna to the care of his brother-in-law, Prince Galitzky. The latter, a dissolute noble, conspires against Igor during the latter's absence, but Igor has troubles in his own camp. He is wounded and captured by the Polovtsi; but the head of that people, Khan Konchak, filled with admiration at the intrepidity of his foe, treats him as a guest rather than as a captive. Meanwhile, Igor's citadel, Poutivle, has fallen into the hands of Khan Gsak, who returns to the camp of the Polovtsi with much booty and many prisoners. Igor, who has previously rejected an avenue of escape offered him by one of the Polovtsian soldiers—a convert to Christianity—now hearkens to the entreaties of his son Vladimir that he should make his way to the assistance of his own people. The Polovtsian warriors are plied with koumiss and they soon fall into a drunken sleep. But Vladimir loves and is loved by Konchakowna, the daughter of Khan Konchak. She learns of the projected escape of Igor and his son, and she entreats the young man to remain. He refuses, and the girl gives a signal; Vladimir is captured, but his father escapes. The last act shows the return of Prince Igor to his consort Jaroslavna, who is weeping amidst the ruins of her palace even as her husband and his escort appear upon the scene."



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Seventeenth Programme

FRIDAY AFTERNOON, FEBRUARY 22, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 23, at 8.15 o'clock

Foote . . . . Suite in E major for String Orchestra, Op. 63

I. Prelude.
II. Pizzicato and Adagietto.
III. Fugue.

Bruckner . . . . . Symphony, No. 8, C minor

I. Allegro moderato.
II. Scherzo: (Allegro moderato—Andante—Allegro moderato).
III. Adagio.
IV. Solemnly (not fast).

A lecture on this programme will be given by Mr. John P. Marshall on Thursday, February 21, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

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PROGRAMME

THREE SONATAS.....Padre Antonio Soler (1729–1783)
SONATA Op. 27, No. 1, in E-Flat Major.....Beethoven (Sonata quasi una Fantasia)
DAVIDSBUNDLERTANZE, Op. 6.....Schumann
*DANSE.....Nicolai Lopatnikoff
*LE CAHIER ROMAND.....Arthur Honegger Five pieces for piano
*"DER JONGLEUR".....Ernest Toch
EL CORPUS CHRISTI EN SEVILLA (from "Iberia")..Albéniz
TRIANA (from "Iberia").....Albéniz
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Sunday FEB. 24 at 3.30

ALBERT

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PROGRAMME

Sonata in A.....Corelli
Prelude and Gavotte.....Bach (from the Partita in E for violin alone)
Chorale (from the Christmas Cantata)..Bach-Spalding

Sonata in A, Opus 47 (Kreutzer Sonata)....Beethoven (for violin and piano)

Tzigane.....Ravel
Hungarian Dance No. 7 } .....Brahms-Joachim
Hungarian Dance No. 21 }
Romanza Andaluza } .....Sarasate
Jota Navarra }

Sunday MAR. 3 at 3.30

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INC.

SERGE KOUSSEVITZKY, Conductor

FORTY-EIGHTH SEASON, 1928-1929

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Forty-eighth Season, 1928–1929

SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Jacob, R.
Mayer, P.
Zung, M.
Diamond, S.
Knudsen, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Raichman, J.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
			White, L.

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.

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I am sure that all of you will be glad to express your gratitude to the musical painter who has left us such wonderful pictures in tones.

May I, therefore, suggest that all lovers of DEBUSSY'S music make a contribution, however small, so that the music lovers of Boston may have a part in paying tribute to this great genius for the magic of his art.

If each one gave at least 25c. our contribution to this Monument would be of splendid assistance to the Committee. A box has been placed in the foyer at Symphony Hall in which gifts may be placed. Should it be more convenient to mail a contribution, kindly make your check payable to the Claude Debussy Monument Fund and mail to me at Symphony Hall, Boston.

SERGE KOUSSEVITZKY.

February 22, 1929.

Seventeenth Programme

FRIDAY AFTERNOON, FEBRUARY 22, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 23, at 8.15 o'clock

Foote . . . . Suite in E major for String Orchestra, Op. 63

I. Prelude.
II. Pizzicato and Adagietto.
III. Fugue.

Goossens . . . . . Rhythmic Dance

(First time in Boston)

Debussy . . . . "Ibéria": "Images" for Orchestra No. 2

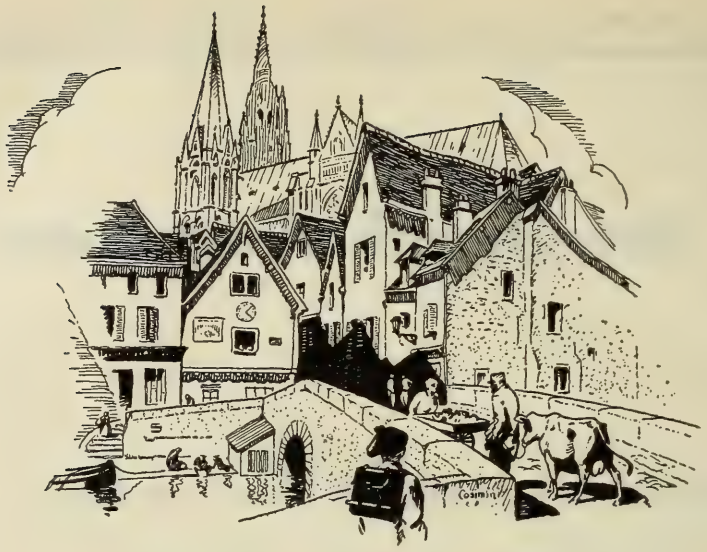
I. Par les rues et par les chemins (In the streets and by-ways).
II. Les parfums de la nuit (The fragrance of the night).
III. Le matin d'un jour de fête (The morning of a festival day).

Tchaikovsky . . . . Symphony No. 5 in E minor, Op. 64

I. Andante.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale: Andante maestoso; Allegro vivace.

There will be an intermission before the symphony

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Suite, E major, Op. 63, for String Orchestra. . Arthur Foote

(Born at Salem, Mass., on March 5, 1853; now living in Newton Centre, Mass.)

When this Suite was performed for the first time at the concerts of the Boston Symphony Orchestra in Boston, Mr. Fiedler, conductor, on April 16, 17, 1909, Mr. Foote kindly furnished the following sketch of the composition:—

"The Suite was finished in 1907, but with a different second movement; the second movement played to-day was written in 1908.

"The Prelude, E major, 2-2, is brief, and is based throughout on the first phrase of eight notes; it is of flowing melodic character, with much imitation among the several voices.

"The Pizzicato, A minor, 6-8, is continuously so; it is interrupted by an Adagietto, F major, 3-4, which is played with the bow (*arco*), the instruments being muted.

"The Fugue is in E minor, 4-4, and is pretty thoroughly planned out, with a long pedal point just at the last return of the theme; there are no inversions or augmentations, etc. The first four notes of the theme are heard often by themselves, and, if those notes are observed by the listener at their first entrances, the fugue will be very clear at first hearing."

The Suite, dedicated to Max Fiedler, was published in 1909.

* * *

Compositions by Arthur Foote

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Op. 63.	Suite in E for Strings	1.50
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The following compositions of Mr. Foote have been played at the Subscription concerts of the Boston Symphony Orchestra in Boston:—

1887, February 5, overture "In the Mountains," Op. 14 (first time).

1888, April 14, overture "In the Mountains."

1889, November 23, Suite for strings, D major, No. 2, Op. 21 (first time).

1891, January 24, Symphonic Prologue to "Francesca da Rimini," Op. 24 (first time).

1893, February 4, "The Skeleton in Armor," Ballad for chorus, quartet, and orchestra, Op. 28. Singers: Mrs. Marie Barnard Smith' Miss Lillian Carlsmith, George J. Parker, Clarence E. Hay (first time in Boston).

1895, March 2, Prologue to "Francesca da Rimini."

1896, March 7, Suite, D minor, Op. 36 (first time).

1898, February 26, Songs with piano: Elaine's song, "Sweet is true love"; Irish Folk-song. Mrs. Henschel, soprano. The composer played the pianoforte accompaniments.

1903, March 28, Suite, D minor, Op. 36.

1909, April 17, Suite, E major, Op. 63, for string orchestra (first time).

1912, April 20, Four Character Pieces, Op. 48 (first time in Boston); April 11, 1918.

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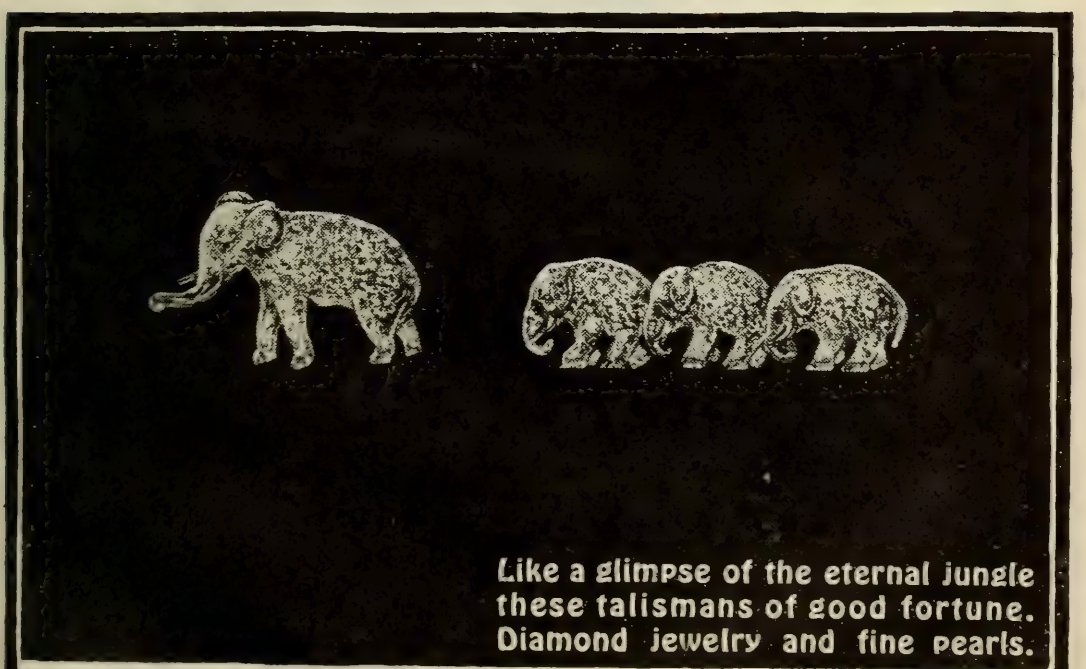
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1921, April 8, Suite, E major, Op. 63, for string orchestra.

1923, April 13, "A Night Piece" for flute (Georges Laurent) and string orchestra (first time at these concerts).

1925, April 3, Suite, E major, Op. 63, for string orchestra.

Mr. Foote's Suite for strings, Op. 12, was played in Boston at a "Popular Concert" of the Boston Symphony Orchestra, May 15, 1886. It has been performed in other cities of the United States; also in London under Sir Henry Wood's direction in August, 1910.

RHYTHMIC DANCE . . . . . EUGENE GOOSSENS

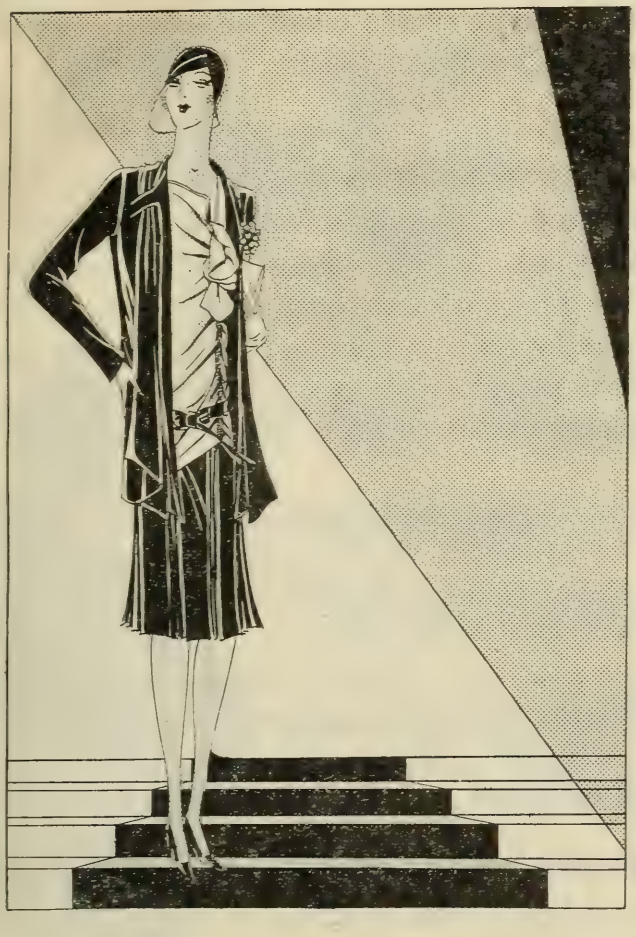
(Born at London on May 26, 1893; at home in London, but now sojourning at Rochester, New York)

Goossens's "Rhythmic Dance" was performed for the first time by the Rochester (N.Y.) Philharmonic Orchestra, Mr. Goossens, conductor, on March 12, 1927. The composer was a guest conductor of the Boston Symphony Orchestra in Boston on January 22–23, 1926, when his programme comprised the overture to "Der Freischütz," Brahms's Fourth Symphony, Goossens's Sinfonietta, "On Hearing the First Cuckoo in Spring" by Delius, and Debussy's "Iberia." The music by Goossens and Delius was then performed in Boston for the

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first time. His Scherzo, "Tam O'Shanter," was performed for the first time in the United States by the Boston Symphony Orchestra in Boston on March 23, 1923. Some of his chamber music, certain songs, and piano pieces have been played in Boston.

***

The Goossens family years ago were gold-beaters in Flanders. The grandfather of Eugene settled in Liverpool. His son, Eugene the Elder, born at Bordeaux in 1867, became well known as an operatic conductor. To him three sons were born: Eugene, the conductor; Leon, a celebrated oboist and teacher in London (but now in the United States); and Adolph, a horn player, who was killed in 1916 on the Somme. There were two daughters, both harp players; one of them married a violinist.

Eugene studied at the Bruges Conservatory (1903–1905) and at the Liverpool School of Music in 1906, where he won a scholarship that took him to the Royal College of Music in London. His instructors there were Stanford, Dr. Wood, Rivarde (violin), and Dykes. From 1911 to 1915 he was a member of Sir Henry Wood's orchestra. He also played in the Philharmonic String Quartet. In 1915 he became associated musically with Sir Thomas Beecham. In 1921 he selected players for his own orchestra to bring out modern works that had been

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neglected. Since then he has been busy as a conductor: the British National and Carl Rosa Opera companies, the London Symphony Orchestra, the Russian Ballet, and other organizations. In the spring of 1924 he organized a series of chamber concerts in London.

He first visited the United States in the fall of 1923 to conduct the Rochester (N.Y.) Philharmonic Orchestra (Eastman School of Music). The first concert was on October 17 of that year. Associated with the Eastman School of Music at Rochester, New York, he has been engaged in cities from New York (New York Symphony Society) to Hollywood, Calif.

His chief compositions are as follows:

ORCHESTRAL:—

Variations on a Chinese theme, Op. 1 (1911), performed at the Royal College of Music, June 20, 1912. Promenade Concert, London, September 6, 1913.

Fantaisie Miniature for string orchestra, Op. 2 (1911).

Perseus, symphonic poem, Op. 8 (1914). Promenade Concert, London, October 13, 1914.

Symphonic Prelude on a poem of Ossian (1915). Promenade Concert that year.

Tam o' Shanter, Scherzo, Op. 17*a* (1916). Manchester, 1917.

Lyric Poem for violin and orchestra, Op. 24 (1919).

"The Eternal Rhythm," symphonic poem, Op. 27 (1920). Promenade Concert, London, October 19, 1920. Chicago, November 17, 1922.

Symphonic version of Four Conceits (originally for pianoforte), played as an interlude at performances of the Russian Ballet at the Alhambra, London.

Fanfare for four trumpets for the magazine *Fanfare*, October, 1921.

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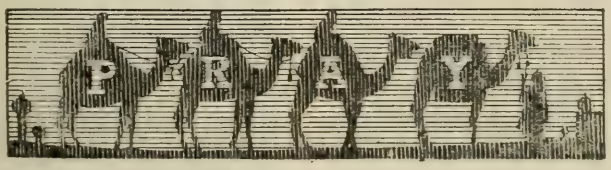
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Sinfonietta, produced in London by the London Symphony Orchestra, Mr. Goossens, conductor, February 19, 1923.

STAGE MUSIC:—

"Judith," Opera in one act. Libretto by Arnold Bennett.

Overture and incidental music to "Philip II.," by Verhaeren (1918). Court Theatre, London.

Ballet. L'École en crinoline, Op. 29 (1921).

Overture, six entr'actes, and incidental music to Somerset Maugham's "East of Suez" (London, September 2, 1922). Twenty-four players—the usual strings, two flutes, oboe, clarinet, bassoon, two horns, trumpet, full percussion, harp, celesta, pianoforte. On the stage a string wind, and percussion band of Chinese, playing native ritual music, on which most of the composer's music is based.

Ballet music for Bach's "Phœbus and Pan," January 10, 1923.

CHAMBER MUSIC:—

Octuor for string quartet, flute, clarinet, horn, and harp, Op. 3 (1911). Chinese folk-song for piano and violin. Serenade for flute, Op. 4 (1912). Four Sketches for flute, violin, and pianoforte, Op. 5 (1912). Suite for flute, violin, and harp, Op. 6 (1913). Five Impressions of vacations for pianoforte, flute, and violoncello, Op. 7 (1914). Fantaisie for string quartet, Op. 12 (1915). Rhapsody for violoncello and pianoforte, Op. 13 (1916). String Quartet, Op. 14 (1915). Two Sketches for string quartet with clarinet *ad lib.* (By the Tarn, Jack o' Lantern), Op. 15 (1916). Sonata for pianoforte and violin, Op. 21 (1918). Pianoforte Quintet, Op. 23 (1919). Fantasy Sextet (commissioned for the Berkshire (Mass.) Festival of 1923). Piano Quartet. Idyll for wind instruments and piano, Pastorale and Harlequinade for flute, oboe, piano.

PIANOFORTE:—

Étude de Concert, Op. 10 (1915). Kaleidoscope, twelve short pieces, Op. 18 (1917–18). Four Conceits (The Gargoyle, Dance Memories, A Walking Tune,

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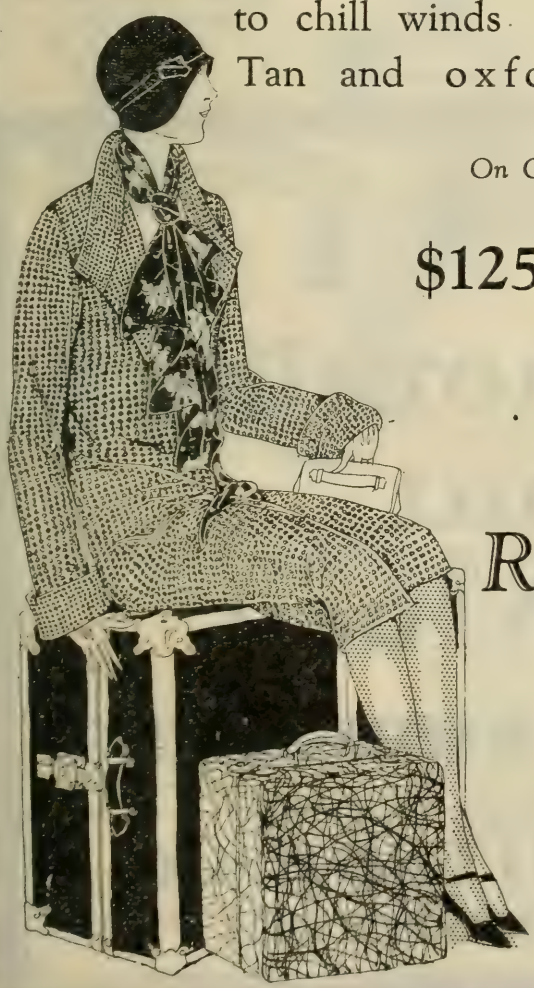
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CANTATA:—

"Silence," Gloucester Festival, 1922.

SONGS:—

Song of Fortunio and Song of Barberine, Op. 9 (1914). Two Prose Lyrics, Op. 16 (1916). Persian Idylls, Op. 17 (1916). Afternoon, Epigram, Teatime, Op. 19 (1917). The Curse, The Cowls, Op. 22 (1918). The Appeal, Melancholy, Philomel, Op. 26.

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One of his songs is a setting of these lines by H. R. Barber:

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> Of jackanape rhymes thro' my brain twist and tumble.
> Reader, my scourges imprint as you thumb,
> Mark, mark and pardon this inchoate jargon,
> These strophes I have sung.

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"Ibéria": "Images" pour Orchestre, No. 2

Claude Achille Debussy*

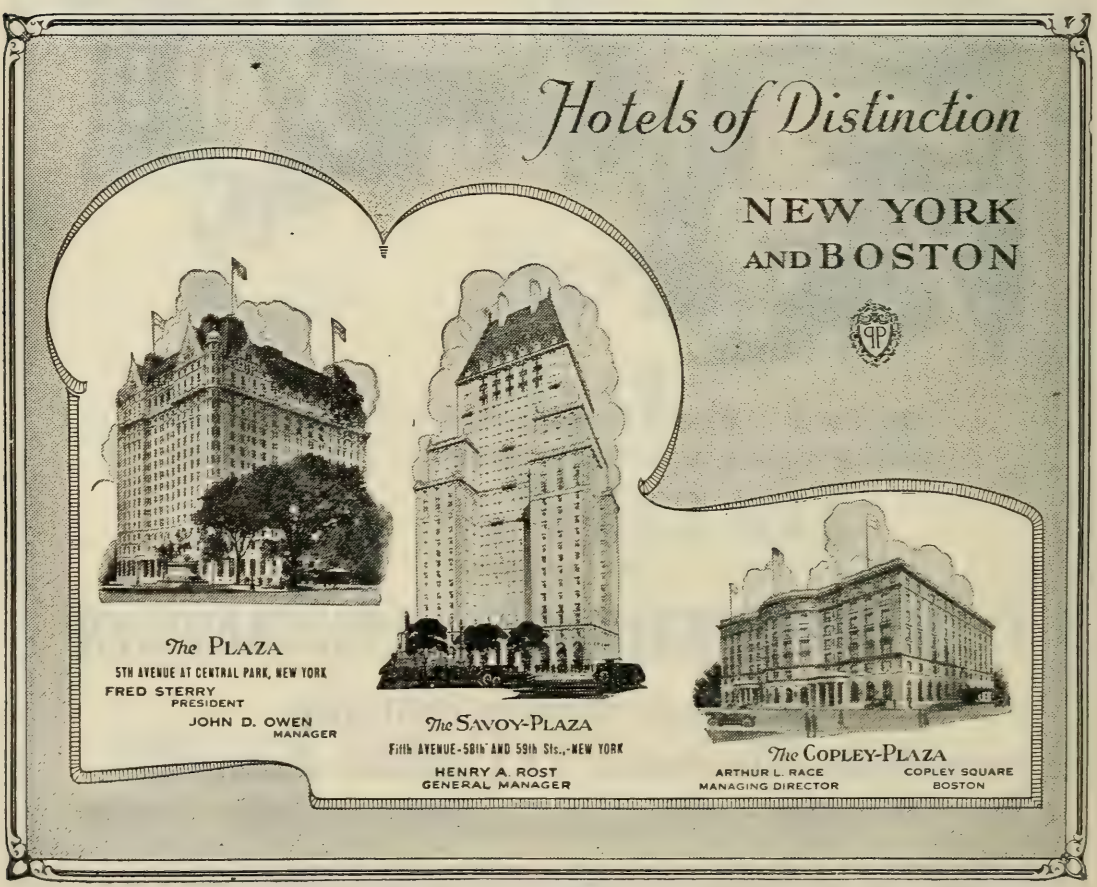
(Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 26, 1918)

"Ibéria" is the second in a series of three orchestral compositions by Debussy entitled "Images."

The first, "Gigues,"—it was originally entitled "Gigue Triste,"—was published in 1913, and performed for the first time at a Colonne concert, Paris, January 26, 1913. The first performance in Boston was on April 13, 1917. The third, "Rondes de Printemps," was performed for the first time on March 2, 1910, at the third of the four "Concerts de Musique française," organized in Paris by the publishing house of Durand, and the first performance in America was at a concert of the Philharmonic Society of New York, conducted by Gustav Mahler, November 15, 1910. The first performance of the "Rondes" in Boston was at a concert of the Boston Symphony Orchestra, November 26, 1910. "Ibéria" was performed for the first time at a Colonne concert in Paris on February 20, 1910. Gabriel Pierné, conductor.

The first performance of "Ibéria" in the United States was by the

*He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes," composed in 1888, reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."



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Philharmonic Society of New York, conducted by Gustav Mahler, on January 3, 1911.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 22, 1911, Max Fiedler, conductor; later performances by this orchestra in Boston: December 23, 1911, April 3, 1915, April 13, 1917, October 25, 1918, February 17, 1922 January 22, 1926 (Eugene Goossens, guest conductor), October 7, 1927.

"Ibéria" is in three sections: "Par les rues et par les chemins"; "Les parfums de la nuit"; "Le matin d'un jour de fête." M. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn, and the world awakens to life. "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in 'Ibéria.' Do not look for any melodic design, nor any carefully woven harmonic web. The composer of 'Images' attaches importance only to tonal color. He puts his timbres side by side, adopting a process like that of the 'Tachistes' or the Stipplers in distributing coloring." The Debussyites and Pelléastres wished "Ibéria" repeated, but, while the majority of the audience was willing to applaud, it did

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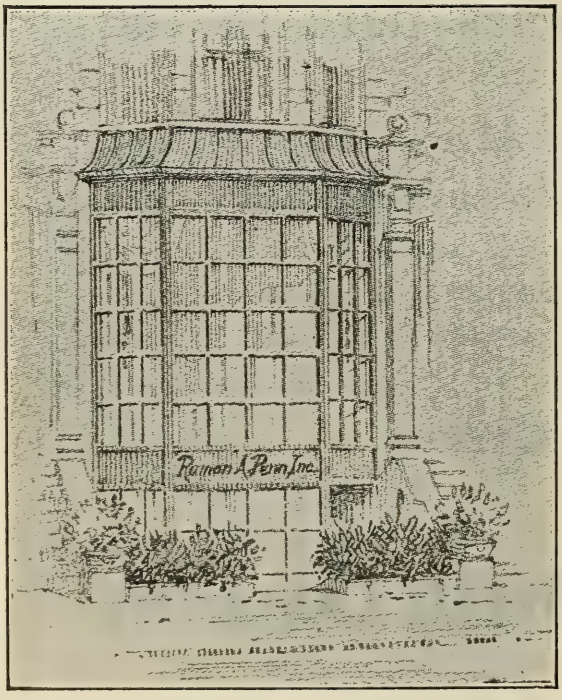
not long for a repetition. Repeated the next Sunday, "Ibéria" aroused "frenetic applause and vehement protestations."

"Ibéria" is scored for these instruments: piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, side-drum, tambourine, castanets, xylophone, celesta, cymbals, three bells (F, G, A), two harps, and the usual strings.

*
* *

Debussy wrote on May 16, 1905, to Jacques Durand, his publisher, that he was preparing these compositions for two pianofortes: "I. Gigues tristes. II. Ibéria. III. Valse (?)." In September of that year he hoped to finish them. (In the same letter he wrote, "Mme. E. Hall,* 'la Femme-saxophone,' calls politely for her Fantaisie. I should like to satisfy her, for she deserves it.") 1906, August 8: "I have at present three different ways of finishing 'Ibéria.' Shall I toss up a coin or search for a fourth?" In September, 1907, the "Images" would be ready as soon as the "Rondes" were "comme je le veux et comme il faut." In 1908 Debussy was hard at work on his opera, "The Fall

*Mrs. R. J. Hall of Boston, who did so much for French music in this city. This Fantaisie was published. Strange to say, it is not in the catalogues of Debussy's music included in the biographies of that composer.—P.H.

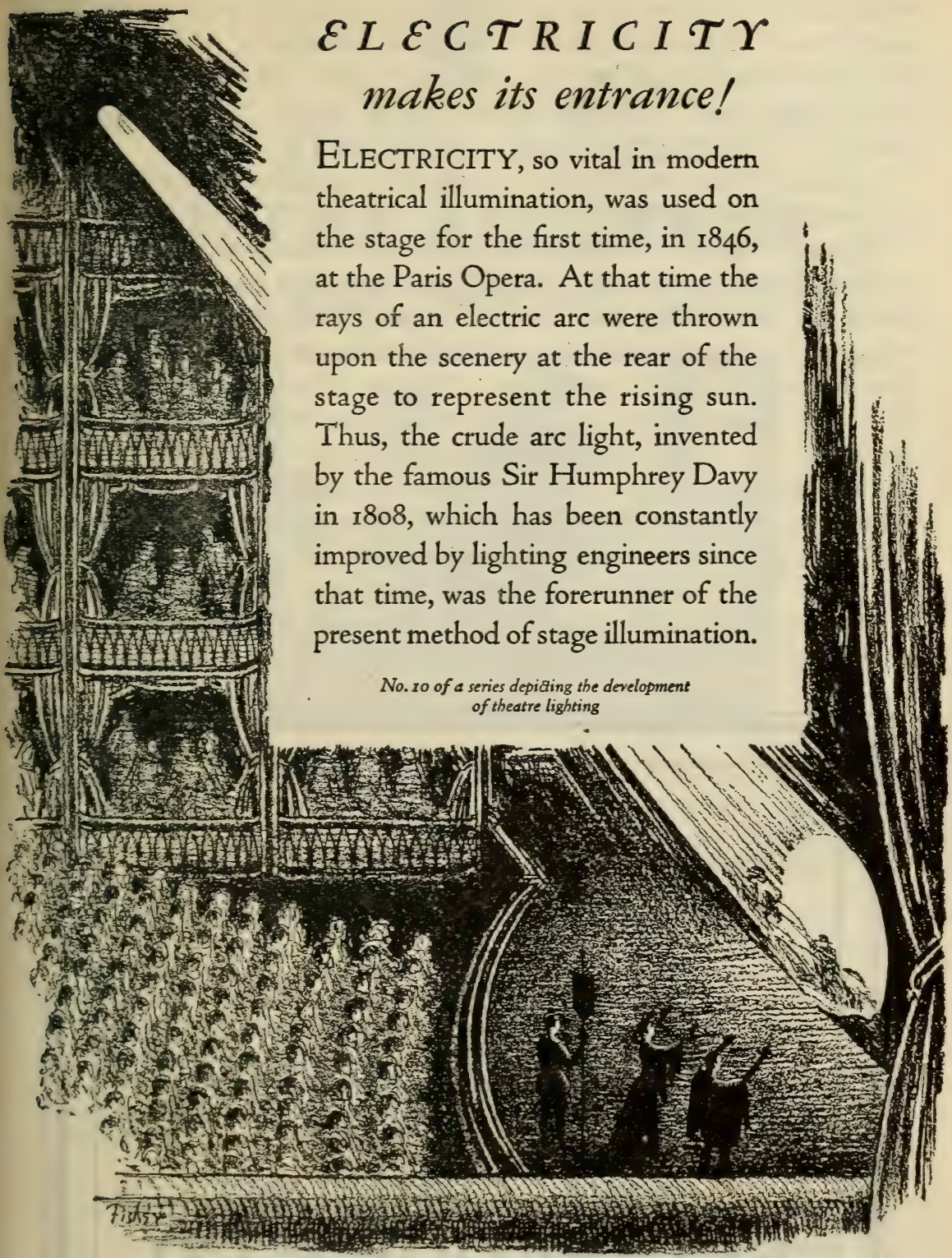


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of the House of Usher," an opera of which, it is said, no sketches have been found. (Durand received Debussy's libretto in 1917.) In 1909 he wrote that he had laid the "Images" aside "to the advantage of Edgar Allan Poe." He also worked on an opera, "The Devil in the Belfry."

In 1910: "I have seen Pierné. I think he exaggerates the difficulties in a performance of 'Ibéria.'"

Debussy wrote on December 4, 1910, from Budapest, where he gave a concert of his works, that "Ibéria" was especially successful. "They could not play 'The Sea,' no more the 'Nocturnes,' from want of rehearsal. I was assured that the orchestra knew 'The Sea,' for it had been played through three times. Ah! my friend, if you had heard it! . . . I assure you to put 'Ibéria' right in two rehearsals was, indeed, an effort. . . . Don't forget that these players understood me only through an interpreter—a sort of Doctor of Law—who perhaps transmitted my thought only by deforming it. I tried every means. I sang, made the gestures of Italian pantomime, etc.—it was enough to touch the heart of a buffalo. Well, they at last understood me, and I had the last word. I was recalled like a ballet girl, and if the idolatrous crowd did not unharness the horses of my carriage, it was because I

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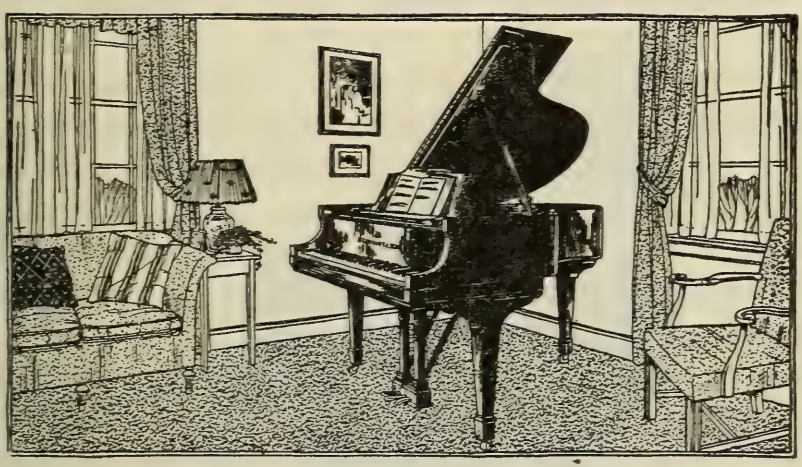
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had a simple taxi. The moral of this journey is that I am not made to exercise the profession of composer of music in a foreign land. The heroism of a commercial traveller is needed. One must consent to a sort of compromise which decidedly repells me."

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II. "Les parfums de la nuit" ("The odorous night"). Lent et rêveur. This movement is connected with

III. "Le matin d'un jour de fête" ("The morning of a festal day"). Dans un rhythme de marche lointaine, alerte et joyeuse.

* * *

"The river Hebre, yeelding such riche of trafficke and commerce by reason that it is nauigable: which beginneth in the Cantabrians countrey, not far from the towne Inliobrica, and holdeth on his course 430 miles; and for 260 of them, euen from the town Varia, carrieth vessels of merchandise: in regard of which riuer, the Greekes named all Spaine Ibéria." Pliny's "Natural History," translated into English by Philemon Holland (1634).

The "Hebre," now the river Ebro, was the Iberus, Hiberus of the ancients, a name in which, according to Richard Ford, "Spaniards, who like to trace their pedigree to Noah, read that of their founder Heber. Bochart considers the word to signify 'the boundary.' Ibra,

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just as it is used in the sense of the 'other side' in Genesis xiv. 13; and this river was, in fact, long the boundary; first between the Celts and Iberians, and then between Romans and Carthaginians. Others contend that this river gave the name to the district, Iberia: Iber, Aber, Hebro, Havre,—signifying in Celtic 'water.' Thus the Celt-Iber would be the Celt of the River. Humboldt, however, whose critical etymology is generally correct, considers all this to be fanciful, and is of opinion that the Iberians gave their name to the river. It formed, in the early and uncertain Roman geography, the divisional line of Spain, which was parted by it into Citerior and Ulterior; when the Carthaginians were finally subdued this apportionment was changed." Ford's 'Handbook for Travellers in Spain," second edition (London, 1847).

Symphony No. 5, in E minor, Op. 64 . Peter Iljitsch Tchaikovsky

(Born at Votinsk,* in the government of Viatka, Russia, May 7,† 1840; died at Leningrad, November 6, 1893)

Tchaikovsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a

*See Entr'acte "Tchaikovsky's Votinsk House" by Victor Belaieff.

†This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

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picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.' "

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others,

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that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

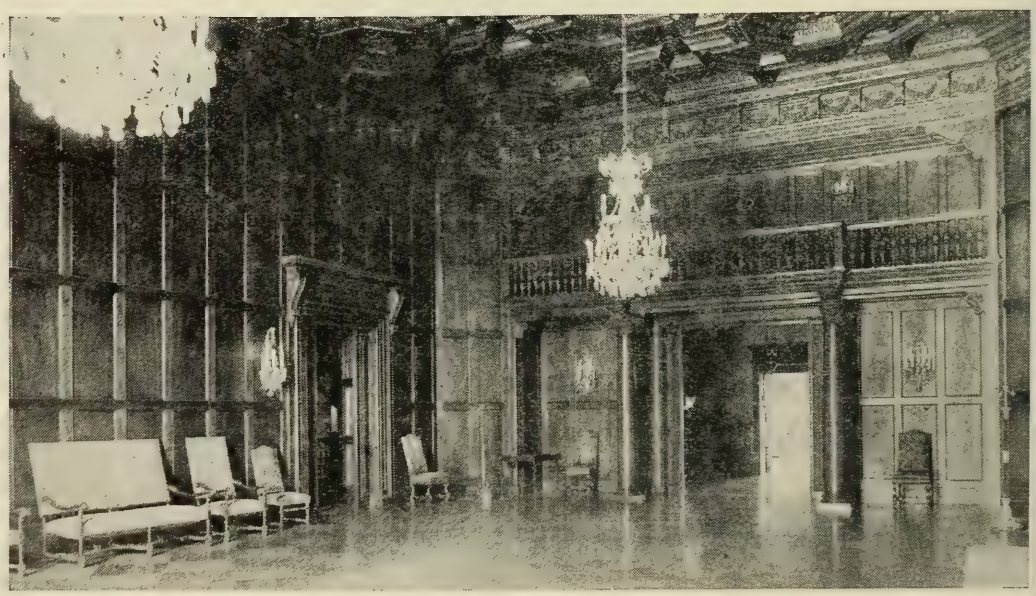
The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were

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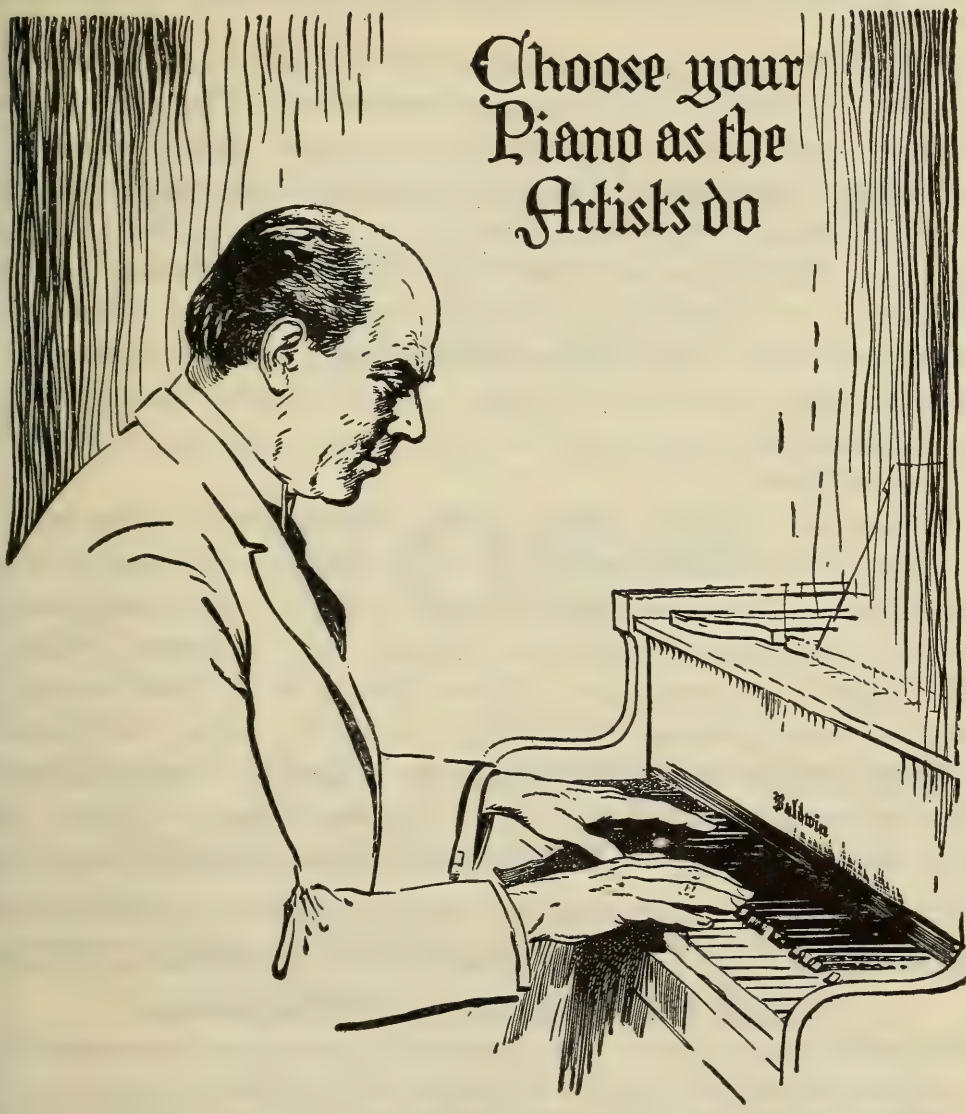
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delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by me earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes

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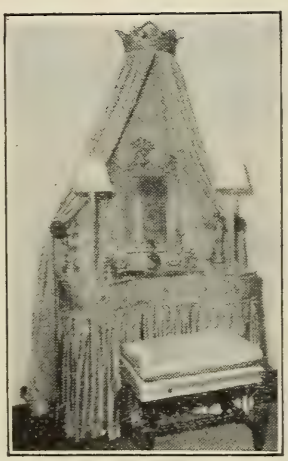
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on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tchaikovsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tchaikovsky was very well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards, at luncheon, he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tchaikovsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tchaikovsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed.

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

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Tchaikovsky wrote after the concert to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tchaikovsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

*
* *

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 22, 1892. The symphony has also been played in Boston at these concerts on January 1, 1898, December 10, 1898, December 22, 1900, October 18, 1902, April 4, 1908 (when Mr. Wendling conducted it on account of the indisposition of Dr. Muck), April 10, 1909, December 3, 1910, March 20, 1925, April 15, 1927.

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

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The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything, he thought I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought



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up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

*
* *

The andante, E minor, 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," or what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con ânima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

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indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony.



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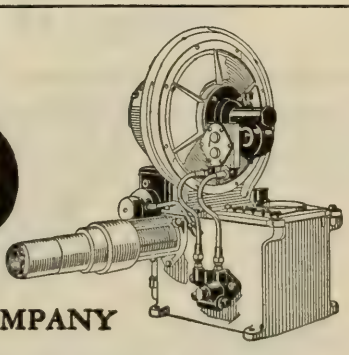
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Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

***

Some find pleasure in characterizing Tchaikovsky's symphonies as suites; Dvořák is said to have made this criticism; but the Fifth Symphony escapes this charge, for objectors admit that in this work the composer made his nearest approach to true symphonic form in spite of the fact that there is no repetition of the first part of the first allegro, and a waltz movement takes the place of the scherzo.

They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music," and an allegretto, "Consolation in Tears." Revolt against the tradition of inexorable sonata form is not a symptom of modern musical anarchy. Grétry, in his "Memoires, ou Essais sur la Musique" (Paris 1797), wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and twice repeats each of these halves? 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter.'

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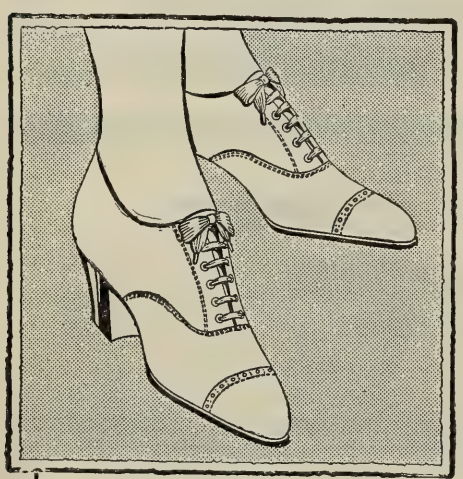
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Repetitions in music affected me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."

***

Mr. Ernest Newman views Tchaikovsky as our contemporary, "Much more the man of our own day than the belated followers of the classical tradition. He made one desperate attempt—in his first symphony—to look at music and life through the eyes of the formalist; but ever after that he wisely allowed his imagination to carry him whither it would. We must not forget, in estimating his total achievement, that he died in the very prime of his powers, just when he was beginning to have a vision of what the future may do in music.

"Students of Tchaikovsky's instrumental work will readily agree that as his mind, in the course of years, became clearer as to its real



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nature and potentialities, he showed a marked preference for the programme form, and a desire to abandon the mood and the manner of the symphony pure and simple. This was owing to the fact that, although he grew enormously in sheer musical power, he grew still more rapidly in the poetic and dramatic sense of things, finding actual life so important, so pressing, so claimant, that it interpenetrated almost all his thoughts of music. . . . In these first three symphonies, then, we find Tchaikovsky fluctuating with the utmost insouciance between the absolute and the programme form and between the absolute and the programme spirit. I can find no trace of a programme in the fourth symphony; but with the fifth and sixth we step upon quite unmistakable ground. After the first symphony had come the 'Romeo and Juliet,' after the second 'The Tempest,' after the third the 'Francesca da Rimini,' after the fourth the '1812' overture and the 'Manfred,' while between the fifth and sixth symphonies came the 'Hamlet.' Tchaikovsky could not but feel, after the various experiments he had made in both forms, that there was something more congenial to his peculiar imagination in the symphonic poem or the symphony with a human

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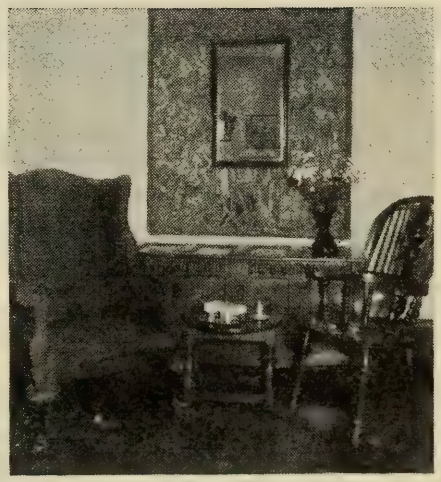
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interest than in the symphony pure and simple. Consequently we find him in his last two symphonies ostensibly working in the classical form, but really in the romantic, writing the customary four movements as if he had only in view the kind of arbitrarily connected suite which generally does duty for a symphony, but at the same time giving the different movements an emotional and even thematic enchainment the one with the other. Yet, characteristically enough, he has not reached this position by dint of reasoning, and so does not hold it rationally. We might expect that his last symphony would exhibit a grip of his own theories—or, let us say his intuitions—superior to that shown in the fifth. But it is in the fifth, in reality, that the subtlest and most consistent workings of his new principle of structure are revealed."

There is a wide difference of opinion concerning the place that this Fifth Symphony should occupy in the list of Tchaikovsky's works. Berezovsky declares it to be the weakest of the six symphonies, although he admits it is a striking composition, which "seems to set forth some dark spiritual experience." Let us see what Mr. Newman has to say about it:

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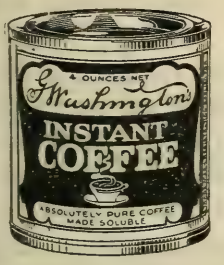
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third and second movements each contain one theme from the first—a scheme that is certainly without a parallel in the history of the symphony.* No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement—the waltz—is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What

*For the persistent use of fixed thematic material throughout the movements the symphony of César Franck is almost as remarkable.—P. H.

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may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive—a change from clouds to sunshine, from defeat to triumph."

Tchaikovsky's Votinsk House

(Victor Belaieff in the *Christian Science Monitor* of January 12, 1929)

"Revolution is revolution." These words define its influence even on things which, at a first glance, would seem to have no connection with revolution. An interesting example of this is the fate of the house at Votinsk in which was born one of the greatest of Russian composers, Peter Iliich Tchaikovsky, the thirty-fifth anniversary of whose passing occurred on November 6 of last year. For the history of this house I am indebted to the kindness of the secretary of the Tchaikovsky House-Museum at Klin, Ivan Efimovich Smirnov, who journeyed to Votinsk last summer in order to ascertain the condition of a building which every musician must regard as historic.

The town of Votinsk, or, more correctly, the Votinsk Works, was founded by Count Shuvalov in 1757; it lies at the foot of the Ural range, in the Sarapul district of what is now the Ural Government. In the early days of their existence the Votinsk Works turned out sheet-iron and tin-plate to cover the palaces and other buildings of Tsarskoe Selo (now Detskoe Selo) situated not far from St. Petersburg (Leningrad) and serving as the summer residence of the Tsars. Soon after the establishment of the Works they were transferred to the management

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of the state, as Count Shuvalov proved to be quite incapable of carrying on the undertaking.

In 1774 the Works were pillaged and burned by the adherents of Pugachev, whose rebellion seriously disturbed the Russia of Catherine the Great, and supplied the material for Pushkin's fascinating story "The Captain's Daughter," and his "History of the Pugachev Rebellion." The subsequent history of the Works, down to the latest times, was less romantic and more ordinary, except for the event which made it famous in the musical circles of the world—the birth of Tchaikovsky.

The composer's father, Ilya Petrovich Tchaikovsky, was manager of the Works, with the title of chief metallurgist and the rank of colonel, from January 6, 1837, till February 6, 1848 (Old Style). Here his son, Petr Iliich, was born on April 25, 1840 (Old Style).

The chief metallurgists or superintendents of the Works in the time of Ilya Petrovich Tchaikovsky enjoyed almost feudal rights. By the workmen and the populace they were called "lords"—hence the name of the street leading to Tchaikovsky's house was "Lord Street" prior to the revolution. They had at their disposition a military detachment of a hundred cavalrymen, for the protection of the Works and themselves.

The position of Ilya Petrovich and the other chief officials, according to the composer's biographer, Modest Iliich Tchaikovsky, in external surroundings was quite like that of a wealthy landowner in the midst of his estates. Indeed, it was rather more, because all the comforts of life a beautiful and spacious house, a host of servants, and unlimited power over an enormous number of people—all this was combined with a certain suggestion of representative authority, since the heads of the Votinsk Works were directly appointed by the state.

As the house is now upward of one hundred years old it is in a dilapidated condition, and is quite unfitted for residence in the winter.

To resume its history—in the tempestuous times of 1918 and 1919 Votinsk and the Votinsk Works were in the hands of the Whites, commanded by Admiral Kolchak.

Tchaikovsky's house was taken over by the staff, and on the upper



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floor, consisting of four rooms, the captured and arrested Reds were confined. After the defeat of Kolchak and the retaking of the town by the Reds, the Whites were expelled from the house, and then from the town and Works. Through this change of hands the house suffered severely, especially the interior, the fittings being either rendered useless or completely destroyed. When it finally came into the possession of the Reds, it was devoted to the service of culture and refinement.

A technical institute was organized for the training of workers qualified for the Works. The institute was shortly after transferred to the territory of the Works, in order to be nearer to the industries, and the Tchaikovsky house was occupied by the League of Youth and turned into a club; the premises, however, proved unsuitable, and the club removed to other quarters. The house was then taken over temporarily by one of the Votinsk schools, but three years later, at the end of 1927, the condition of the building was manifestly unsafe.

The school was followed by the professional union and metallists' club. A public dining room was established, and in the adjoining garden a summer theatre with three hundred seats was built, in which plays and concerts were given. About the time of Ivan Efimovich Smirnov's visit, the workmen-correspondents were using the room in which Petr Iliich Tchaikovsky was born as an office, and also issuing their wall-newspaper containing their critical observations on the disorders at the Votinsk Works. A metal memorial tablet, bearing the inscription: "In this house was born in 1840 Petr Iliich Tchaikovsky," has been affixed to one of the outer walls.

What will be the fate of Tchaikovsky's house in the immediate future? The administration of the Votinsk Works is well aware of its historical significance and the necessity of preserving it as a cultural memorial, but there are no funds available for the purpose, the whole of the revenue from the Works being absolutely required for the reestablishment and extension of the industry, which suffered greatly during the revolution and the subsequent civil war.

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FRIDAY AFTERNOON, MARCH 1, at 2.30 o'clock

SATURDAY EVENING, MARCH 2, at 8.15 o'clock

Frederick the Great . . . . Symphony in D major, No. 3

I. Allegro.
II. Andante.
III. Allegro scherzando.

Janin . . . . . Symphonie Spirituelle "Alleluia"

Sibelius . . Concerto for Violin and Orchestra in D minor, Op. 47

I. Allegro moderato.
II. Adagio di molto.
III. Allegro ma non tanto.

Moussorgsky . . . . Pictures at an Exhibition (arranged for Orchestra by M. Ravel)

Promenade—Gnomus—Tuileries—Bydlo—Ballet des Poussins dans leur Coques—Samuel Goldenberg and Schmuyle—Catacombs (Con mortuis in lingua mortua)—La Cabane sur des Pattes de Poule—La Grande Porte de Kiev.

SOLOIST

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There will be an intermission after the concerto

A lecture on this programme will be given by Mr. John P. Marshall on Thursday, February 28, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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FORTY-EIGHTH SEASON, 1928-1929

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Forty-eighth Season, 1928–1929

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Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Jacob, R.	Zung, M.	Knudsen, C.	Gorodetzky, L	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane C.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. *(E-flat Clarinet)*	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

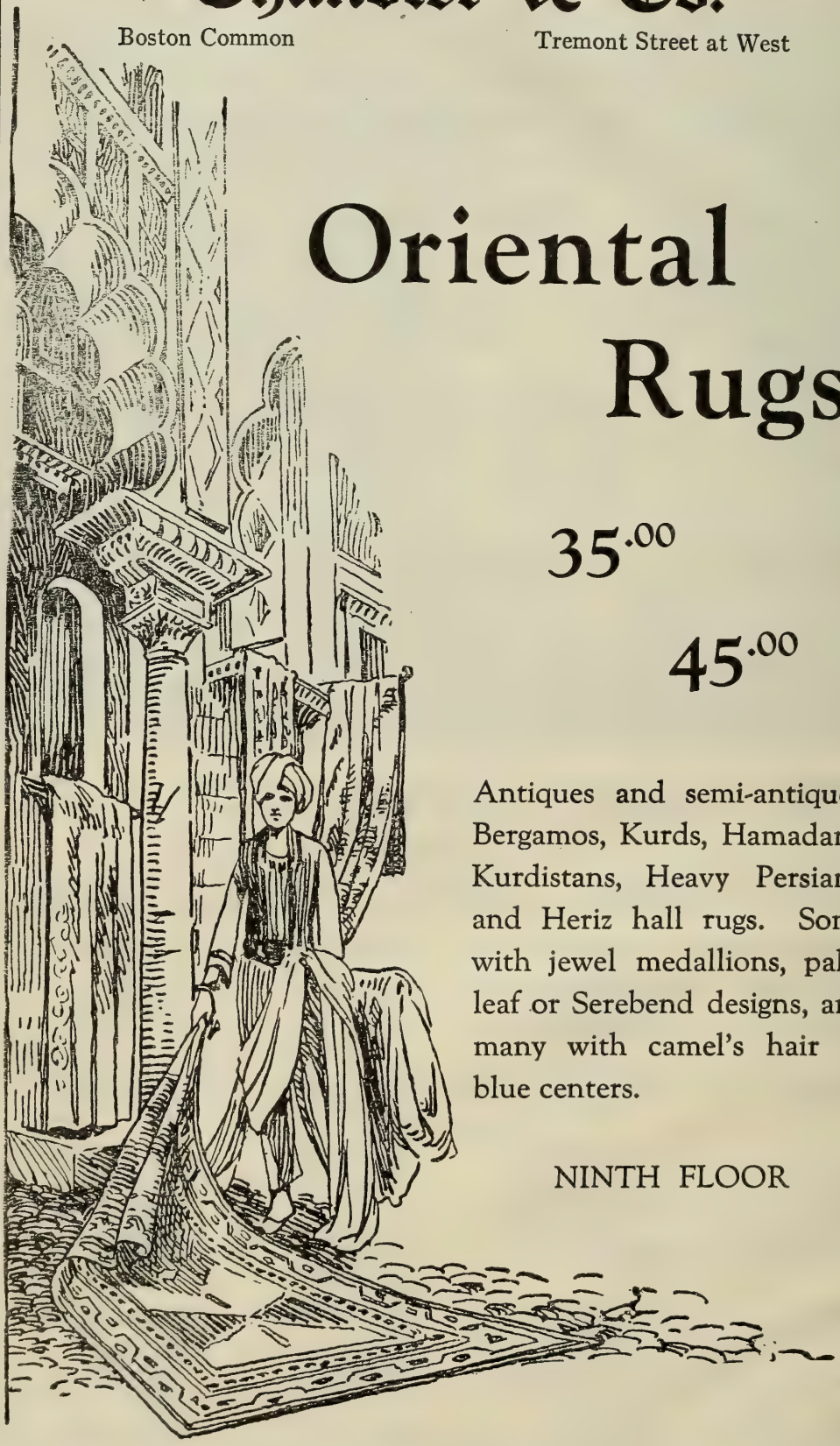
Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Raichman, J.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
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SERGE KOUSSEVITZKY.

March 1, 1929.

Eighteenth Programme

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SATURDAY EVENING, MARCH 2, at 8.15 o'clock

Frederick the Great . . . . Symphony in D major, No. 3

I. Allegro.
II. Andante.
III. Allegro scherzando.

(First time in the United States)

Janin . . . . . Symphonie Spirituelle "Alleluia"

(First performance)

Sibelius . . Concerto for Violin and Orchestra in D minor, Op. 47

I. Allegro moderato.
II. Adagio di molto.
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Moussorgsky . . . . Pictures at an Exhibition (arranged for Orchestra by M. Ravel)

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Symphony in D major, No. 3 . . . . Frederick the Great

(Born at Berlin on June 24, 1712; died at Sans Souci, Potsdam, on August 17, 1786)

Frederick the Great visited the court of Frederick Augustus the Strong at Dresden in 1728, and there was awakened to love for music and the opera. Johann Joachim Quantz, a renowned flute-player (1697–1773), gave him lessons in Berlin, so that he became a fair player of that instrument. Karl Heinrich Graun (1701–1759), appointed conductor of the Rheinsberg orchestra (1735), and later busied with the Berlin Opera, taught him thorough bass and composition. Frederick wrote many flute pieces, also arias, marches, and symphonies in the Italian manner, the overture and some arias for "Il Re Pastore" (Charlottenburg, 1747), arias for "Acis and Galatea" and "Il Trionfo della fedettà." With Algarotti, Villati, and Tagliazucchi, he wrote librettos for Graun's "Silla," "Montezuma," "I Fratelli nemici" and "Merope." Only a few of Frederick's compositions were published in his lifetime, and those were published without his knowledge.

Three of his four symphonies were for strings only. This one, written probably in 1743, is for strings, two flutes, two oboes, two horns, and a bassoon. The King wrote all the parts without assistance. He showed the score to Quantz, who corrected only a few notes which were wrong in the notation. This symphony was published at Nuremberg by

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Balthasar Schmid at the wish of Frederick's sister Wilhelmine, Margravine of Bayreuth, who thus wished to surprise pleasantly her brother. The chief theme of the first movement was taken by the King from Graun's 35th symphony. Frederick used the Allegro in 1747 as an overture to "Il Re Pastore." Three of the symphonies edited recently by Gustav Lenzewski were published by the Viewig house, Berlin-Lichterfelde. The original manuscripts are in the Berlin Library.

The symphony was performed at the Staatsoper, Berlin, on May 4, 1928. Erich Kleiber conducted. The solo flute players were Paul Luther and Martin Rössler. The programme also comprised the overture to Spontini's "Olympic," Meyerbeer's Fackeltanz No. 2, Weingartner's Lustige Ouvertüre and Strauss's "Heldenleben."

***

When Frederick was young, his clavier teacher was the Cathedral organist Gottl. Hayne. It was in 1728 that Frederick began to take lessons on the flute from Quantz, who was so strict that the following story was told: C. P. E. Bach once asked this riddle: "What is the most fearsome animal in the Prussian Kingdom?" No one could say; then Bach answered: "Madame Quantz's lap-dog. He is so terrible that Madame Quantz herself is afraid of him; Quantz is afraid of his wife, and the greatest monarch on earth is afraid of Quantz." The King heard

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this, and said to the Marquis d'Argens: "My dear Marquis, don't let Quantz hear this; for if he does, he will put us all out of office."

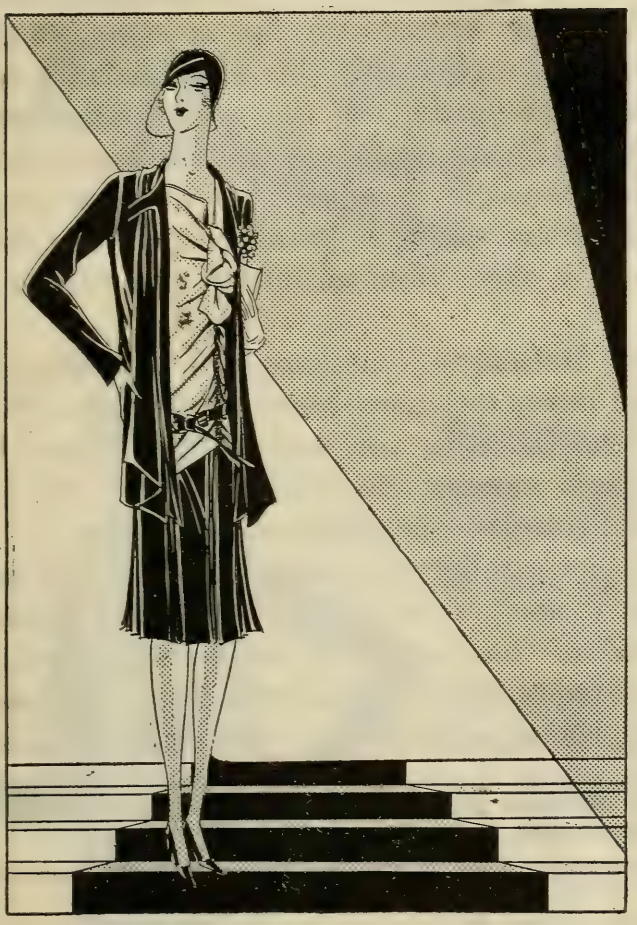
Frederick's father objected to music as a foolish luxury, so that the son while he was crown prince was obliged to practice in secret; but when he mounted the throne in 1740, he interested himself in opera, concerts, composition, and his own proficiency as a flutist; he also took a warm interest in the ballet; witness the famous adventure of the beautiful Barbarina, told by L. Schneider in his "Geschichte der Oper und des königlichen Opernhauses in Berlin"* (Berlin, 1852), by Carlyle, and others. The story that Frederick paid Quantz 2,000 thalers for each of his new compositions in addition to his salary is probably untrue, for Quantz wrote 300 flute concertos for the King, besides solos and exercises for his daily practice. It is more likely that Quantz received a yearly salary of 2,000 thalers; for each solo 25 ducats; for each concerto 100 ducats. Frederick played the flute four times a day: on getting out of bed, after the meeting of the cabinet-council, right after dinner, and in the evening, when, in earlier years, he was accustomed to play five concertos. J. F. Reichardt bore witness that Frederick's technic was not sufficient for difficult passages, and there was little fire in the performance of an Allegro. "It was perhaps a remarkable feature of

*An authoritative book to be consulted by all who wish to know about Frederick's connection with the opera, singers, and the ballet.

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his playing that he performed an Adagio with such deep emotion and such noble simplicity and truth that one seldom heard it without tears. 'Bravissimo'* has often escaped my lips after an Adagio. How is it possible, I thought to myself, that this emotional man could often from principle appear hard-hearted, so that the world regarded him as a man without feeling." In his later years Frederick seldom played the clavier, but his interest in it remained. All know how he welcomed J. S. Bach to Potsdam, saying to his musicians when about to play the flute, he received a paper from an officer: "Gentlemen, the old Bach has come."

We learn from Reichardt (*Kunstmagazin*) that when Frederick composed, he wrote down the upper voice in notation, and put in words what the bass and the other voices should be: "Here the bass goes in eighth notes; these measures for violins alone," etc. Then Agricola (as a rule) would translate the directions into notes.

Frederick did not care for ecclesiastical music. He once complained of an opera that it smelt of the church. He called Graun's "Tod Jesu" the "best opera" of that composer; but he would not hear it. As a lover of music, Frederick had strong prejudices. He heard little except that by Graun, Hasse, and Quantz. He could criticize shrewdly, as

*As a rule, no one but Quantz dared to cry "Bravo"; but once, when Frederick was in good-humor, he asked Fasch to applaud him when he played well. This Fasch did, but only when Quantz was not in the room.

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when he said of a certain popular aria by Graun: "It may please Tom, Dick, and Harry, but it is too long for the situation. A composer must avoid spinning out at too great length a deep and mournful mood." For the most he favored only German composers, but he had no liking for Gluck or Handel, nor for French and Italians, though he held French literature in the highest regard and prized Italian singers above all others. He once said that he would rather hear his horse neigh than a German sing.

Among his earlier compositions are a march composed in 1741; a march to Lessing's play, "Minna von Barnheim"; overture to Villati's "Galatea ed Acide" (also an aria for it); an aria from Hasse's "Cleofilde," changed and ornamented by Frederick for the singer Hubert; an aria for Graun's "Coriolano" (Frederick wrote also the text). Was the military march, "Der Hohenfriedberger" "the most popular of his compositions," written by him? Carl Freiherrn von Ledebur, in his "Tonkünstler-Lexicons Berlins" (Berlin, 1861), says that the royal authorship was questioned by many.

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SYMPHONIE SPIRITUELLE, WITH ORGAN ("ALLELUIA SUR TERRE ET DANS LES CIEUX") . . . . . JACQUES JANIN

No account of Janin's life is given in any one of the latest dictionaries of music. He is a French composer who studied at the Paris Conservatory from 1909 to 1914, where his teachers were Taudou (harmony), Caussade (counterpoint), Estyl (?) and Vidal (fugue). In 1913 Janin was awarded in competition a *premier accessit.* The World War interrupted his musical activities, but he composed at this time "La Légende de France," at the wish of the French Minister of Foreign Affairs "for the purpose of propaganda in foreign lands."

His first important works were "Le Jardin des palmiers," a lyric drama in three acts with a libretto by Claire Thémanlys, and a symphonic poem, "L' Oiseau des plus profonds lointains." Excerpts from the former were played at a Golschmann concert, Paris, in 1923. Janin has also written piano pieces, songs, and a quintet for clarinet and strings, performed at the Salon d' Automne, Paris, in 1926. Among his numerous orchestral works are a mimodrama, "Aor-Maia," a symphonic poem, "La Belle au bois dormant," and this Symphonie Spirituelle. He takes a lively interest in music for the cinema, which he thinks is capable of becoming an original art of grand dimensions.

***

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Mr. Richard Burgin was born in Warsaw on October 11, 1892. At the age of eight he studied with Lotto, later with Joachim in Berlin, and from the years 1908 to 1912 with Leopold Auer in Leningrad. His first public appearance was at the age of eleven as soloist with the Warsaw Philharmonic Society on December 7, 1903. He came to New York in 1907 and spent a year and a half in this country, playing as soloist with Arnold Volpe's orchestra in Carnegie Hall in 1907, and in two recitals of his own in Mendelssohn Hall in the same year. He also played at the New York College of Music on April 3, 1908. In Eastern Europe he played, as soloist

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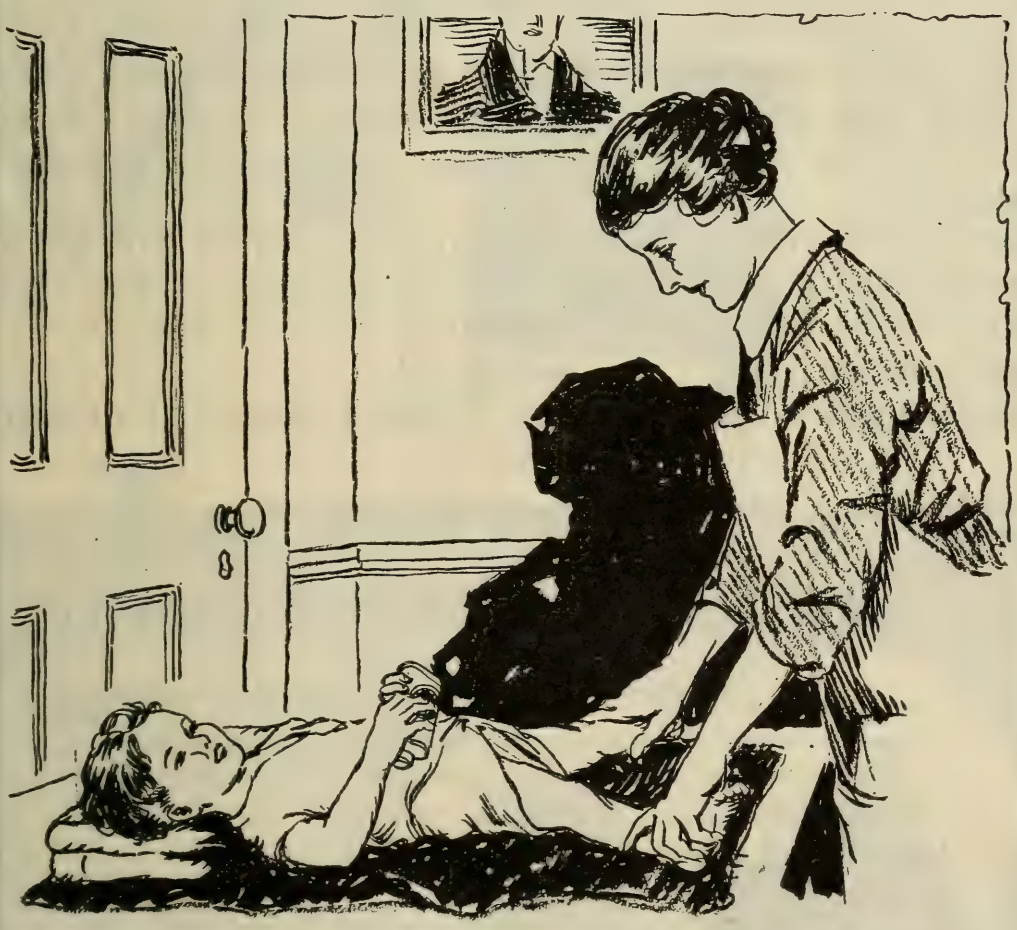
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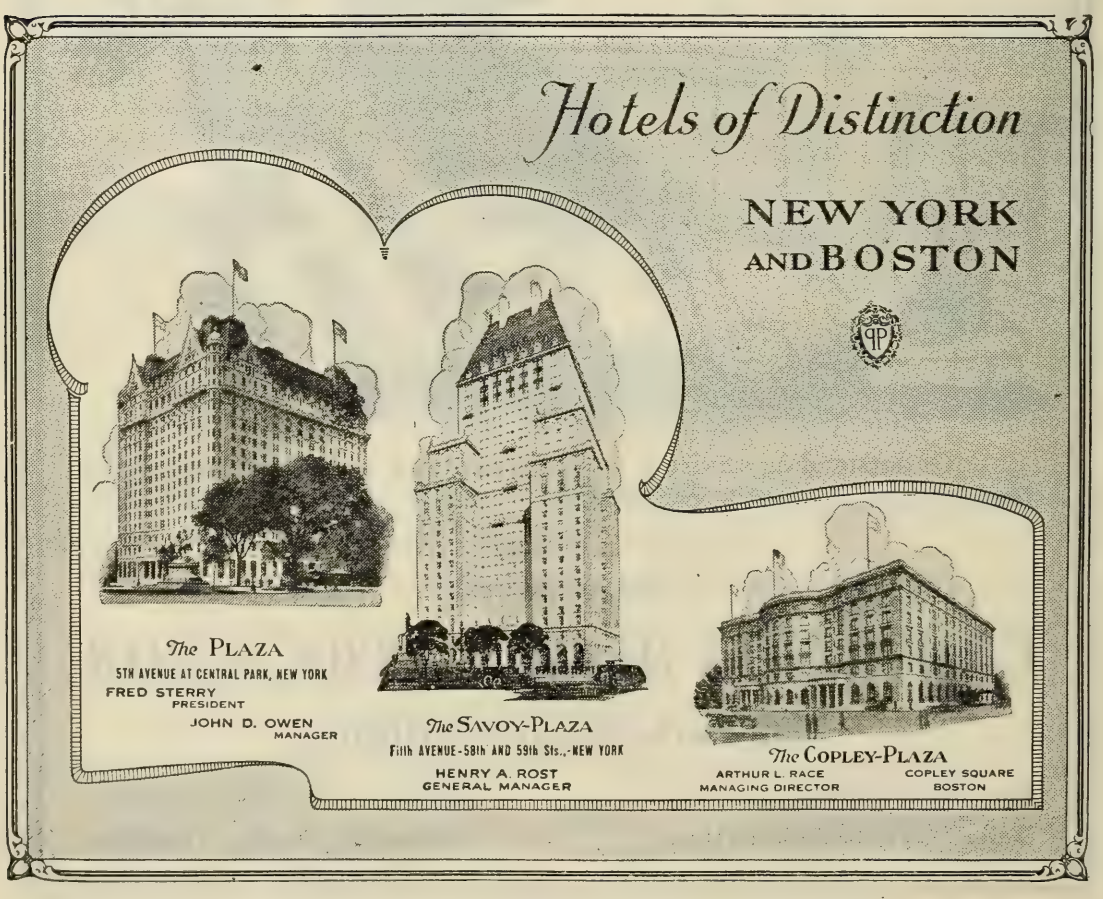
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and in recitals, at Leningrad, Kiev, Moscow, Odessa, Copenhagen, and other cities. He has been concert-master and soloist of the Leningrad Symphony Orchestra, the Helsingfors Symphony Orchestra, the Christiania (now Oslo) Philharmonic Society, and the Stockholm Concert Society. As concert-master he had served, before he came to Boston, under two former conductors of the Boston Symphony Orchestra, Messrs. Fiedler and Nikisch, likewise as concert-master under Richard Strauss, Schneevoigt, the Finnish conductor, and under Sibelius in Helsingfors. He played Sibelius' Violin Concerto in Gothenburg, Stockholm, and Christiania under the supervision of the composer. At Stockholm and Christiania he was assistant teacher to Auer in 1916–17. In Christiania he led a string quartet, and in Stockholm formed the Burgin Quartet, which toured regularly from city to city, giving twelve recitals a season. In the fall of 1920 he became concert-master of the Boston Symphony Orchestra.

He played in Boston for the first time in a concert with Mr. de Gogorza, baritone, in Symphony Hall, on November 18, 1920 (Tartini's "Devil's Trill" sonata, Sarasate's "Carmen" fantasia, and smaller pieces).

On December 17, 1920, he played Brahms's concerto at a concert





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of the Boston Symphony Orchestra. On March 10, 1922, he was the solo violinist in Mozart's "Haffner" Serenade. On February 15, 1923, he played the viole d'amour in Loeffler's "Mort de Tintagiles." In 1921 he organized with Messrs. Thillois, Fourel, and Bedetti the Richard Burgin String Quartet.* He played Beethoven's Concerto with the Boston Symphony Orchestra in Boston on March 23, 1923; and on January 18, 1924, with Jean Bedetti, Brahms's Concerto for violin and violoncello. On April 24, 1925, he played, with the Boston Symphony Orchestra, Prokofieff's Concerto, Op. 19—the first performance in this country. On March 18, 1927, he played with this orchestra Glazunov's concerto.

On December 1, 1924, he conducted a Monday evening concert of this orchestra; beginning April 6, 7, 1925, the Young People's Concerts. On November 30, December 1, 1928, he conducted, in Mr. Koussevitzky's absence, the seventh concert of the 48th season (Miaskovsky's Symphony, No. 8—first time here; Beethoven's piano concerto No. 5—Rudolph Ganz, pianist; Strauss's Dance of Salome.

He has played here in recitals, and is the leader of the Fox-Burgin-Bedetti Trio.

*The Burgin String Quartet is now composed of Messrs. Burgin, Gundersen, Lefranc, and Bedetti.

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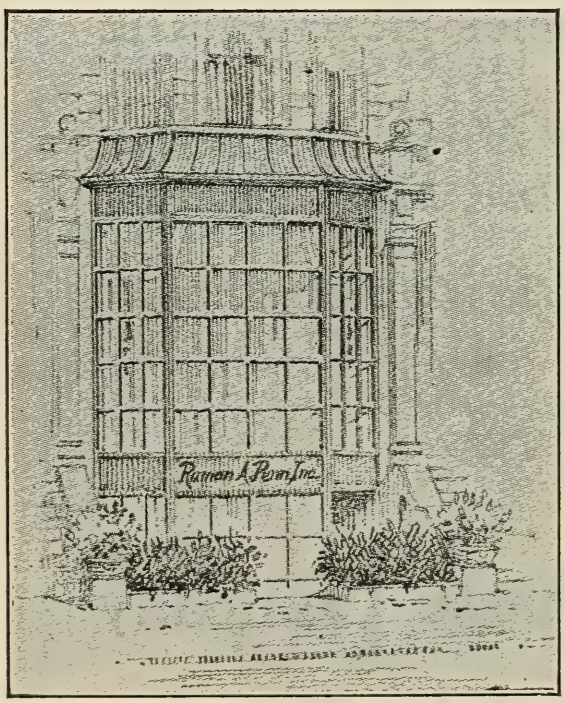
Jan Sibelius

(Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää, Finland)

This concerto was published in 1905. It was played by Carl Halir at Berlin on October 19 of that year. The first performance in the United States was at a concert of the Philharmonic Society of New York on November 30, 1906, Maud Powell, violinist. She played it with the Theodore Thomas Orchestra in Chicago on January 25, 1907.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on April 20, 1907, Mme. Powell, violinist, Dr. Muck, conductor. She played it again in Boston with the Boston Symphony Orchestra on March 9, 1912.

Mrs. Newmarch says in her sketch of Sibelius: "With the advance of years he (Sibelius) has shown an increasing respect for the requirements of conventional form, without, however, becoming conventional in the contemptible sense of the word. The sign of this reaction has been the revision of many of his early works. The Violin Concerto, Op. 47, is a case in point. We cannot judge it by comparison with its original conception, but the Finnish



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critics consider it to be far more acceptable in its revised form. Sibelius's Violin Concerto, like that of Tchaikovsky's has been pronounced impossibly difficult; but it has not had to wait so long for its interpreter as the Russian concerto waited for a Brodsky."*

I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant

*Adolph Brodsky was the first to play Tchaikovsky's violin concerto (Philharmonic Concert, Vienna, December 4, 1881). The concerto was composed in 1878.

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climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. Adagio di molto, B-flat major, 4-4. A contemplative romanza, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. Allegro, ma non tanto, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme—it is of a resolute nature—is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking rhythmic figure is coupled with equally persistent harmonic pedal-points.

* * *

Maud Powell, the most famous of the female American violinists, was born at Peru, Ill., on August 22, 1868. She died suddenly at Uniontown, Pa., on January 8, 1920, on one of her many tours. She



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studied violin playing with William Lewis, Chicago; Schradieck, Leipsic; Dancta, Paris; Joachim, Berlin. (At the age of nine she played the violin, also the piano, in public after early lessons in Aurora from William Fickensher and his daughter.) She went to Leipsic when she was thirteen years old. In 1883 she played in London and the English provinces. In 1885 she made her début with the Philharmonic Orchestra of Berlin. Returning to the United States, she played with the Philharmonic Society of New York, Theodore Thomas conductor, on November 14, 1885 (Bruch's First Concerto). From that time until her death, she lived the life of a travelling virtuoso, playing with orchestras and in recitals in the chief cities of Europe and the United States, touring Germany, Austria, Holland, Belgium, France, Great Britain, Russia, Denmark, South Africa. With the Boston Symphony Orchestra, she played Bruch's Concerto No. 1 (March 5, 1887); Tchaikovsky's Concerto (April 13, 1901); also Sibelius's concerto, as mentioned above. She was the first to play the following concertos in the United States: Saint-Saëns's C major; Dvorak's A minor; Shelley's G minor; Huss's D minor; Arensky's A minor; and the concerto by Sibelius. She played Tchaikovsky's concerto in New York on January 19, 1889, but it is possible that Dr. Leopold Damrosch played it before her. She married H. Godfrey Turner. The marriage was a happy one.

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In later days, Gluck had a house in Vienna and another in the country. In each he played the fashionably dressed gentleman; held himself with a dignity that he felt to appertain to his art and to his position in his art. His Will is worth repeating.

As nothing is more certain than death, or more uncertain than the time of it, I, the undersigned, being in full possession of my faculties, thus give my last instructions:

1. I commend my soul to the infinite mercy of God, and my body to be interred according to the rites of the Church.

2. I bequeath:
to the Poor-House, 1 florin;
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4 florins in all.

3. I bequeath the sum of 25 florins for 50 masses for my soul.

4. Further, I bequeath to each of my domestics still in my service at the time of my death, one year's wages.

5. I leave it entirely to the will and pleasure of my heir general to give anything to my brothers and sisters.

6. . . . I hereby appoint my dear wife, M. Anna von Gluck, nee Bergin, as my sole and exclusive heir; and that no doubts shall arise as to whether the silver and other personal property be mine or my wife's, I hereby also declare all the silver and other valuables to be the sole property of my wife, and consequently not included in my previous bequests.

Should, however, this my last Will and testament not prove valid, I hope that it may be considered legal as a codicil.

Lastly, I appoint my highly-esteemed cousin, Joseph von Holbein, Royal Hofrath, executor to this my Will, and I bequeath to him a snuff-box as a remembrance.

(Signed and Witnessed) CHRISTOPH VON GLUCK.

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In 1894 she organized the Maud Powell String Quartet, which was disbanded in 1898.

Her father was of English-Welsh extraction; her mother was of German-Hungarian stock. Maud Powell was a woman of strong character; of sound sense; of physical and mental energy; not knowing difficulties or discouragement; a staunch friend.

"Pictures at an Exhibition" (Pianoforte Pieces arranged for Orchestra by Maurice Ravel)

Modest Petrovitch Moussorgsky

(Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living near Paris)

Ravel has an intimate acquaintance with Russian music. It is said that his memory is remarkable; that he can play at request passages from the whole musical literature of Russia, even from the operas of Serov.* Praising Moussorgsky's "Tableaux d'une Exposition" one day

*Alexander N. Kolajewitsch Serov, born at Leningrad in 1820, died there in 1871. As a musician he was self-taught. His chief operas are "Judith" (1864–5), "Rogneda" (1865), and "The Power of Evil" (1871). "Christmas Eve Revels" was left unfinished. The list of his compositions includes an orchestral Suite from this unfinished opera, incidental music to "Nero," two or three orchestral works, as "Gopak" and "Dance of the Zaporogne Cossacks"; a "Stabat Mater" an "Ave Maria," etc. Wagner knew him, and Tchaikovsky wrote that Serov "knew how to catch the crowd" by sensational effects. See the remarkable chapter about Serov, "A Victim of his Popularity," in Eric Blom's "Step-children of Music" (1926).

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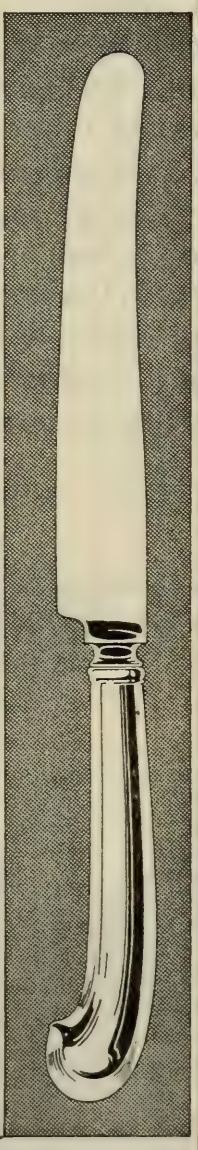
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when he was talking with Mr. Koussevitzky, the latter asked him if he would not orchestrate them for his use. He gladly acceded to the request, and the Suite in this form was produced at Mr. Koussevitzky's concert in Paris on May 3, 1923. The Suite was performed again in Paris at a Koussevitzky concert on May 8, 1924.

Ravel's was not the first nor the last orchestration of the pianoforte pieces. Eight of the pieces, orchestrated by Toushmalov, were performed at Leningrad on December 12, 1891. (This Suite was played at Chicago by the Chicago Symphony Orchestra on March 19, 20, 1920.) Sir Henry Wood afterwards tried his hand at orchestration for his concerts in London.* Leonidas Leonardi, a pianist and composer in Paris, orchestrated the Suite, which was performed at a concert of Russian music at the Salle Gaveau, by the Lamoureux Orchestra led by Leonardi as late as June 15, 1924.

"Ravel," says Dr. Zederbaum, "scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as much as possible, to keep the size of the orchestra of Rimsky-Korsakov in 'Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses

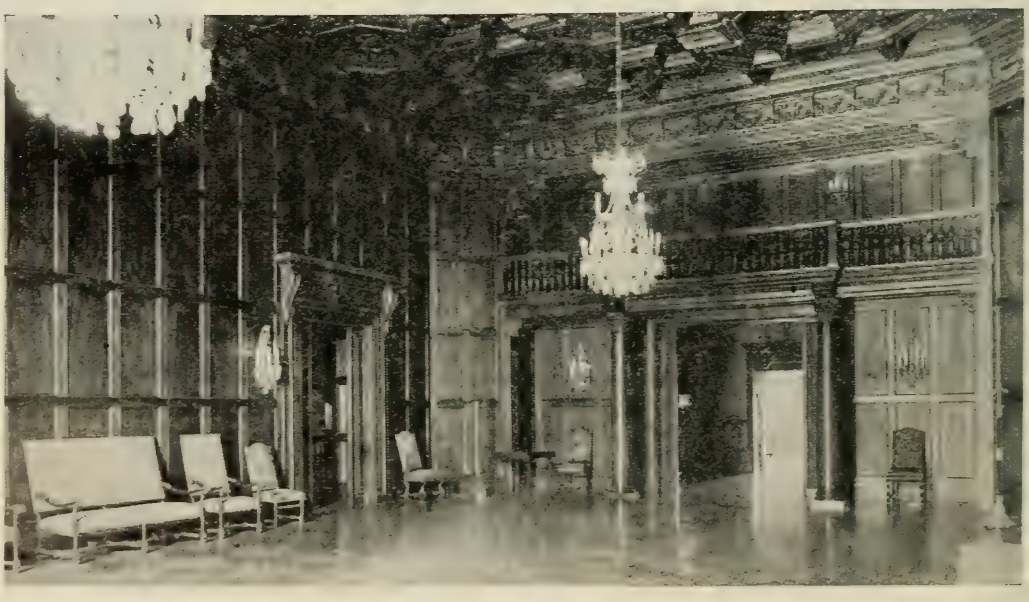
*Sir Henry Wood conducted this arrangement at the Hollywood Bowl on July 30, 1926.

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"The rights of all Moussorgsky's compositions are held by the publishers Bessel, and these rights are still defended in Paris. Mr. Koussevitzky, therefore, had to ask permission from this firm for Ravel's orchestration. The Bessels granted permission on the condition that Mr. Koussevitzky should not rent or give the score to any other conductor even at a Koussevitzky concert; for they said this orchestration could not be of advantage to them. After the great success of Ravel's orchestration, they ordered one by Leonardi, whose idea of the art is very remote. The Parisian press found Leonardi's work, performed only once and under his own direction, a rather 'temerarious attempt' (the expression used by Gustave Samazeuilh and Paul Le Flem) after Ravel's masterpiece."

Oskar von Riesemann, in his "Moussorgsky" (New York—Alfred A. Knopf, publisher, 1929) says that Toushmalov's incomplete orchestral version is in print: "a complete 'French' version by Maurice Ravel, which is the exclusive property of the Russian conductor S. Koussevitzky and is at present still in manuscript."

* * *

In the spring of 1874, a posthumous exhibition of drawings and water

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colors by the architect Victor Hartmann, an intimate friend of Moussorgsky's, was held at the Academy of Fine Arts, Leningrad. Hartmann, the son of a physician, born in 1834, died in 1873, and this exhibition, proposed by Vladimir Stassov, the art and music critic (1824–1906) was in memory of the artist.*

Moussorgsky, wishing to show his affection for Hartmann, thought he would pay him tribute by "drawing in music" the best of the sketches. We shall speak later of a remarkable letter written by Moussorgsky about Hartmann's death.

These "Tableaux d'une Exposition" for pianoforte were not published until 1886, although the manuscript is dated June 22, 1874.

Harold Bauer played the pianoforte Suite in Boston on February 24, 1917.

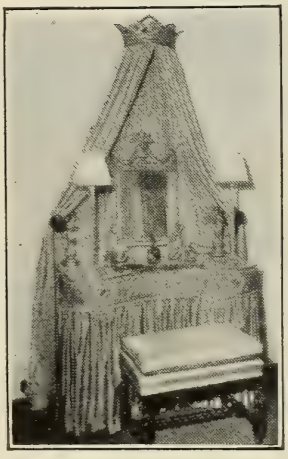
The first performance of Ravel's arrangement in the United States was by the Boston Symphony Orchestra at Boston, Mr. Koussevitzky, conductor, on November 7, 1924; the second was on December 3, 1926.

***

The original edition of these "Tableaux" contained the following argument:

*Hartmann was one of the designers of the Nijni Novgorod monument that, commemorating the 1,000th anniversary of the establishment of the Russian Empire, was erected in 1862.

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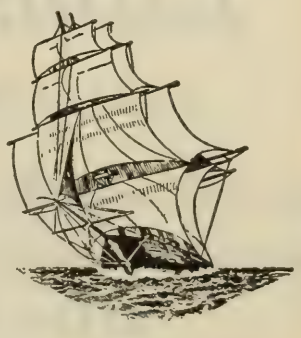
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II. Il Vecchio Castello: A troubadour sings a melancholy song before an old tower of the Middle Ages.

III. Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children.*

IV. Bydlo. A Polish wagon with enormous wheels, drawn by oxen. Moussorgsky introduced a folk song.

V. Ballet of chickens in their shells. A drawing made by Hartmann for the staging of a scene in the ballet "Trilby."

VI. Samuel Goldenberg and Schmuyle. Two Polish Jews, the one rich, the other poor. Moussorgsky wrote to Stassov: "I hope to get Hartmann's Jews."

(This episode particularly attracted Ravel. Pierre d'Alheim in his "Moussorgsky" (Paris, 1896): "Two Jewish melodies, one replying to the other. One of them is grave, imposing, decisively marked; the other is lively, skipping, supplicating. One cannot be deceived in the

*Compare the description of Parisian children at their sports and with their quarrels in Marcel Proust's "A la recherche du temps perdu."—P.H.



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two persons: one of them, the portly one, walks square-toed, like a dog with a pedigree; the other, the thin one, hurries along, dwarfs himself, twists about, like a puppy. He revolves in a funny way, courts a look from the other, begs. There is no doubt about them, one sees them—and the barking of the fat one who frees himself, in two triplets, from the bore, proves that Moussorgsky could draw from the pianoforte, as from the voice, as from the orchestra, comical effects.")

VII. Limoges. The Market-place. Market women dispute furiously.

VIII. Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me towards



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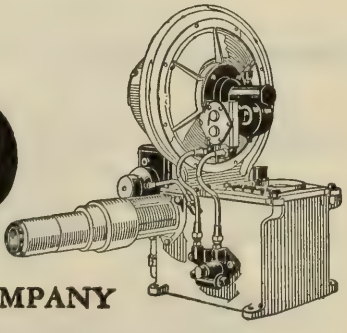
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skulls, apostrophizes them—the skulls are illuminated gently in the interior."

(" 'The Catacombs,' with the subtitle *'Sepulchrum romanum,'* are invoked by a series of sustained chords, now *pp*, now *ff*. Then comes under the title *'Con mortuis in lingua mortua'* (*sic*) a de-rhythmed transformation of the 'Promenade' theme."—*Calvocoressi.*)

"IX. The Hut on Fowls' Legs. The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar."

(In Russian legends Baba-Yaga flies through the air; on the Witches' Sabbath "she rides in a mortar of glowing iron which she pushes along with a pestle, and brushes out the traces behind her with a fiery broom."



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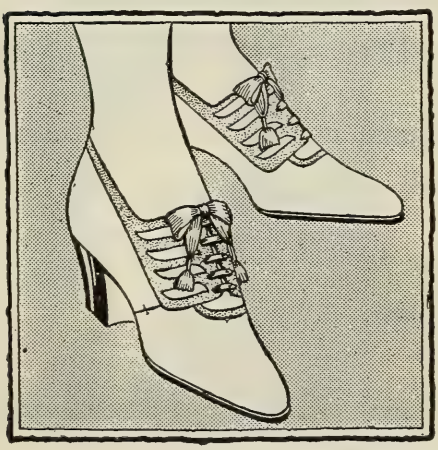
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She was a passionate collector of human bones. When her victims were turned to stone, she reduced them to convenient fragments by pounding them in her mortar. Pushkin pictures her in his introduction to "Russlan and Ludmilla." Liadov's "Baba-Yaga," a musical picture, was performed in Boston at concerts of the Boston Symphony Orchestra on January 7, 1911, and February 10, 1922. Calvocoressi calls attention to the middle section, Andante Mosso, as presenting an example of purely musical suggestion that is perhaps unique in the composer's instrumental work. "It is important to note that this piece, with the mysterious atmosphere of the episode, is the only one after 'The Night on Bald Mountain' in which Moussorgsky invoked the fantastic creations of national folk-lore, dear to all his colleagues. Neither reverie, nor the picturesque elements of absolute music, suited his realistic temperament.")

"X. The Gate of the Bohatyrs at Kiev. Hartmann's drawing represented his plan for constructing a gate in Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet."

***



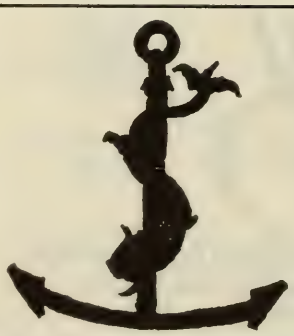
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When Hartmann died, Moussorgsky wrote on August 2, 1874, to Stassov about their common friend: "What a terrible blow! 'Why should a dog, a horse, a rat live on?'—and creatures like Hartmann must die! When Vitiuschka was last in Petersburg, I was walking home with him. . . . Dear old Vitiuschka turned white and leaned against the wall of a house. As I know that feeling by experience, I asked him (*carelessly*): 'What's the matter?' 'I can't breathe,' answered Vitiuschka. And in spite of that, as I know how prone artists are to get nervous heart-attacks (palpitations), I said, *still carelessly:* 'When you've got your wind again, old boy, we'll go on!' That was all I could say, when I knew that his death-warrant had been signed! What clumsy fools we are! . . . When I recall that talk, I feel wretched, because it was fear that made me a coward—I did not want to frighten Hartmann, and so behaved like a schoolboy. Believe me, Generalissimo, I acted to our friend Hartmann like a silly fool. Cowardly, helpless, mean! A man—and such a man—feels ill, and one comes to him with a silly 'Old boy,' and unmeaning, commonplace words, and feigned

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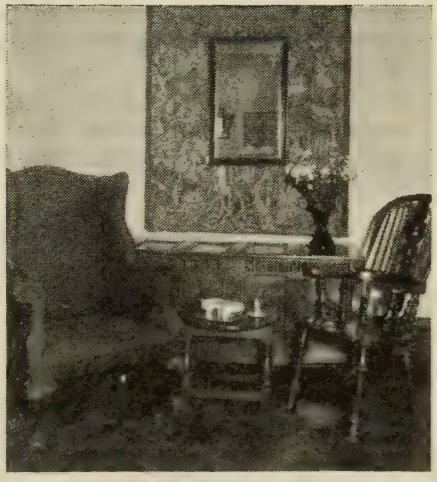
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indifference, and all the rubbishy social conventions! And the root of all that is just vanity, the base coin of society. I shall not soon forget what happened, it will haunt me—perhaps I may grow wiser in time.

"That is the mischief of it all—that we never see the danger until a man is drowning or at the point of death. Man is a blockhead! And if he had a forehead seven feet high, he would still be a hopeless blockhead! All we little, little men are fools; so are the doctors, who strut about with the importance of gobbling turkeys, settling questions of life and death.

"This is how the wise usually console us blockheads, in such cases: 'He is no more, but what he has done lives and will live.' True . . . but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onions, to bring out the tears). Away with such wisdom! When 'he' has not lived in vain, but has *created*—one must be a rascal to revel in the comforting thought that 'he' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation—it is a rotten morality! If Nature is only coquetting with men, I shall have the honor of treating her like a coquette—that is, of trusting her as little

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as possible, keeping all my senses about me when she tries to cheat me into taking the sky for a fiddlestick—or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under? What does it all mean? In any case the dull old earth is no coquette, but takes every 'King of Nature' straight into her loathsome embrace, whoever he is—like an old worn-out hag, for whom anyone is good enough, since she has no choice.

"There again—what a fool I am! Why be angry when you cannot change anything? Enough, then—the rest is silence. . . ."

This letter, which might have been spoken by one of Dostoievsky's men, is in Paul England's translation of Oskar Von Riesemann's "Moussorgsky," to which we have already referred. One cannot praise too highly this book for its critical acumen, wealth of information, and biographical interest.

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"On the other hand, subjects of a pantomimic order furnished Moussorgsky with a whole succession of motive-images more or less coordinated, and they, sustaining his musical imagination nearly as

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ERROR in "make-up" of Programme Book of February 15–16, 1929, pages 1304–1306. On page 1304 insert "THE PRIEST" at the head of passage beginning "Beneath the black sky." Put "Sun, eye of the day" (page 1306) after "Ta rougeur éclate" and just before "THE PRIEST" (page 1304).

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II. Andante lento molto.
III. Allegro.

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Barcarolle in F-sharp major
Scherzo in C-sharp minor
.....Chopin

II.

Etude de concert, No. 3 in D-flat major
Gnomenreigen
Die Loreley
Valse Impromptu in A-flat major
Don Juan—Phantasie
.....Liszt

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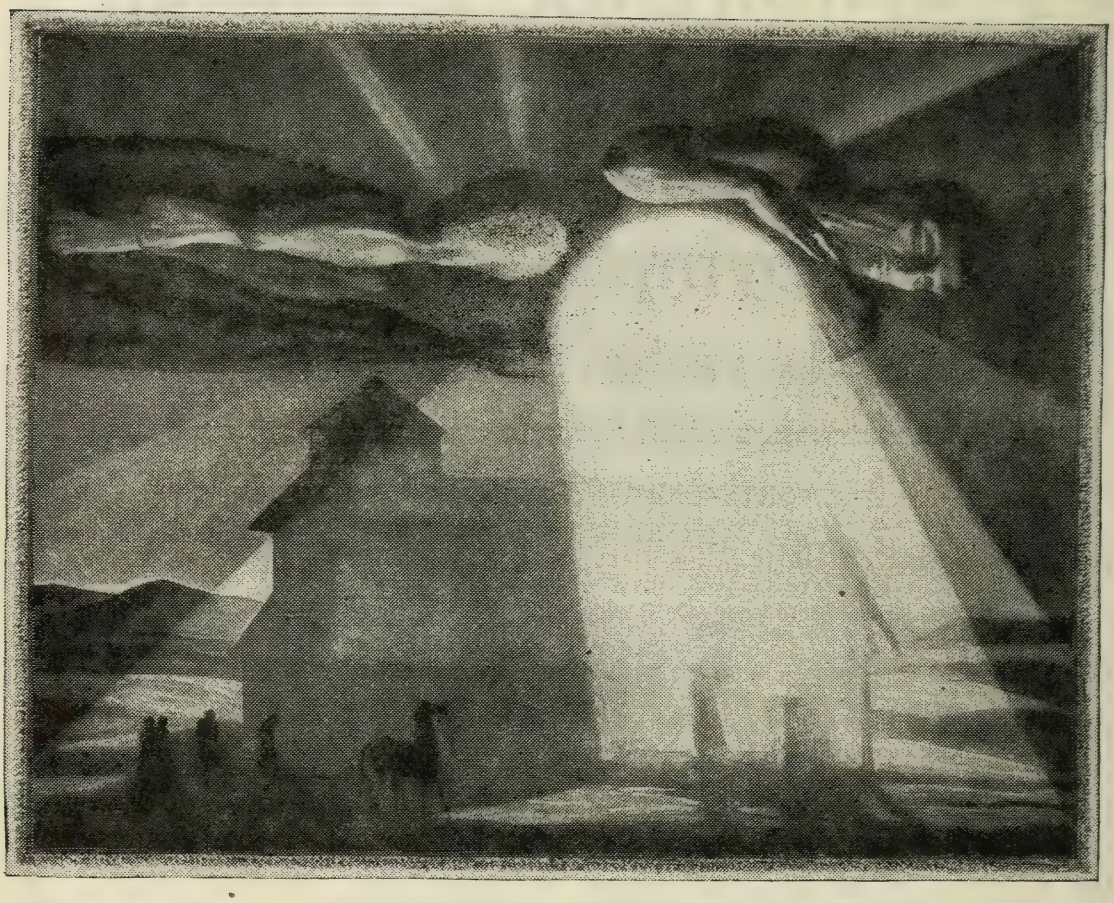
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(Bach, born at Weimar, March 8, 1714; died at Hamburg, December 14, 1788)
(Steinberg, born at Vilma, on June 22, 1888)

Mr. Koussevitzky heard this concerto played by violon, quinton, viol d'amour, viola de gamba, and bass viol at a concert of the Society of Ancient Instruments in Paris. He was so pleased that he took the music and purposed to make an orchestral arrangement; but he finally entrusted the task to Steinberg, who arranged it for these instruments: flute, two oboes, bassoon, horn, and strings. The concerto was probably composed by Bach at Hamburg. It was performed in Boston at concerts of the Boston Symphony Orchestra, Mr. Koussevitzky conductor, on October 24, 1924, and December 10, 1926.

* * *

The third son of Johann Sebastian Bach was Carl Philipp Emanuel Bach, known as the "Berlin Bach" or "Hamburg Bach." He was destined for the law. His father sent him to the Thomas Schule in Leipsic to study philosophy. The young man afterwards studied law at the Universities of Leipsic and Frankfort-on-the-Oder. His father, Sebastian, did not give him a rigorous musical training, and the son's early inclinations led him to the *"galant"* school of French clavecin music; but when he went to Frankfort he was a cultivated musician and a brilliant performer on the clavecin.

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At Frankfort he established and conducted a singing society. In 1738 he moved to Berlin and was appointed chamber clavecinist to Frederick the Great. It was his painful duty to accompany that monarch when he indulged himself in flute diversions. Frederick's musical ardor was cooled somewhat by the Seven Years' War, and Bach left Berlin in 1767 to take G. F. Telemann's place at Hamburg as music director in a church. He held this position to his death, which resulted from pulmonary consumption. Highly respected in life, his death was mourned as a public calamity. He was a fertile composer. Gerber gives this list of works composed by him between 1731 and 1787: two hundred and ten solo pieces for clavecin, fifty-two concertos with orchestra, forty-seven trios for various instruments, eighteen symphonies, twelve sonatas for clavecin with accompaniment, nineteen solo pieces for other instruments than the clavecin, three clavecin quartets, one "Magnificat," twenty-two settings of music to the "Passion" text, four works for Easter, three for Michaelmas and one for Christmas, nine sacred choruses with instrumental accompaniment, five motets, three oratorios, ninety-five songs and choruses. Yet perhaps his greatest work was a literary and pedagogic one: "Versuch über die wahre Art das Clavier zu spielen" (1753–62), the first methodical treatise on clavier playing, valuable today for the suggestions concerning taste in performance and for the careful explanation of the manner of performing the ornaments, or *Manieren,* with which clavecin compositions of the last half of the eighteenth century were loaded.

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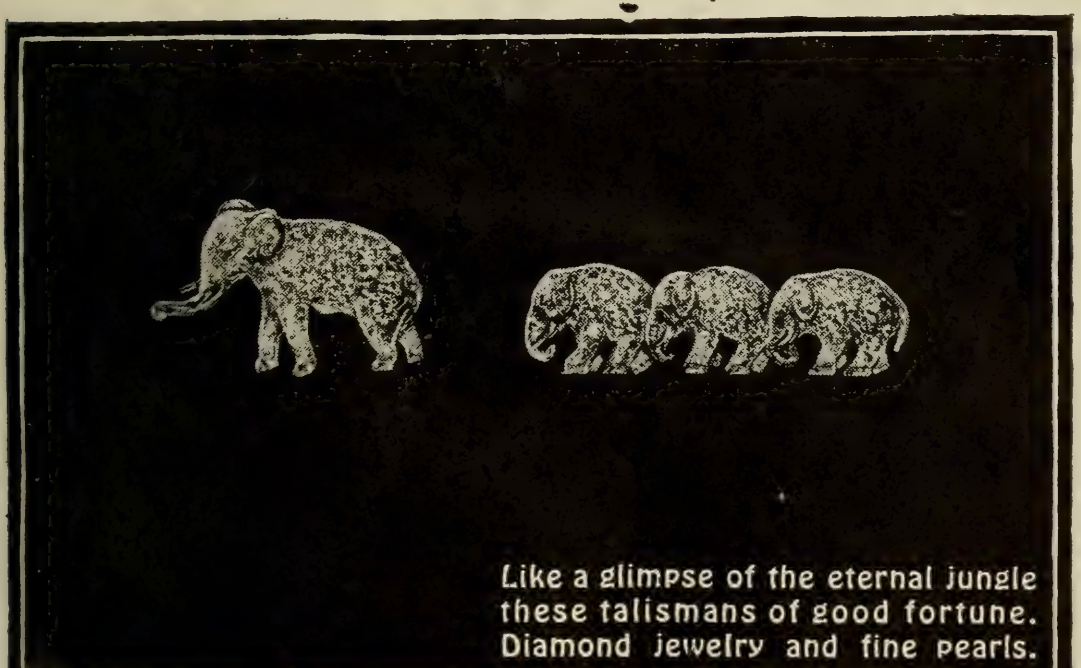
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Dr. Charles Burney called on Emanuel Bach at Hamburg in 1772, and gave an entertaining description of him as man and musician in his "Present State of Music in Germany, the Netherlands, and United Provinces" (London, 1773).

***

"M. Bach accompanied me to St. Catherine's Church, where I heard some very good music of his composition, very ill performed, and to a congregation wholly inattentive. This man was certainly born to write for great performers, and for a refined audience; but he now seems to be out of his element. There is a fluctuation in the arts of every city and country where they are cultivated, and this is not a bright period for music at Hamburg.

"At church, and in the way home, we had a conversation, which was extremely interesting to me: he told me, that if he was in a place, where his compositions could be well executed, and well heard, he should certainly kill himself, by exertions to please. 'But adieu music! now,' he said, 'these are good people for society, and I enjoy more tranquillity and independence here, than at a court; after I was fifty, I gave the thing up, and said, let us eat and drink, for to-morrow we die! and I am now reconciled to my situation; except, indeed, when I meet with men of taste and discernment, who deserve better music than we can give them here; then, I blush for myself, and for my good friends, the Hamburghers.'

"After this, when our conversation turned upon *learned music,* he spoke irreverently of canons, which, he said, were dry and despicable

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pieces of pedantry, that any one might make who would sacrifice his time to them; but it was ever a certain proof to him of a total want of genius in any one that was fond of such wretched studies and unmeaning productions.

***

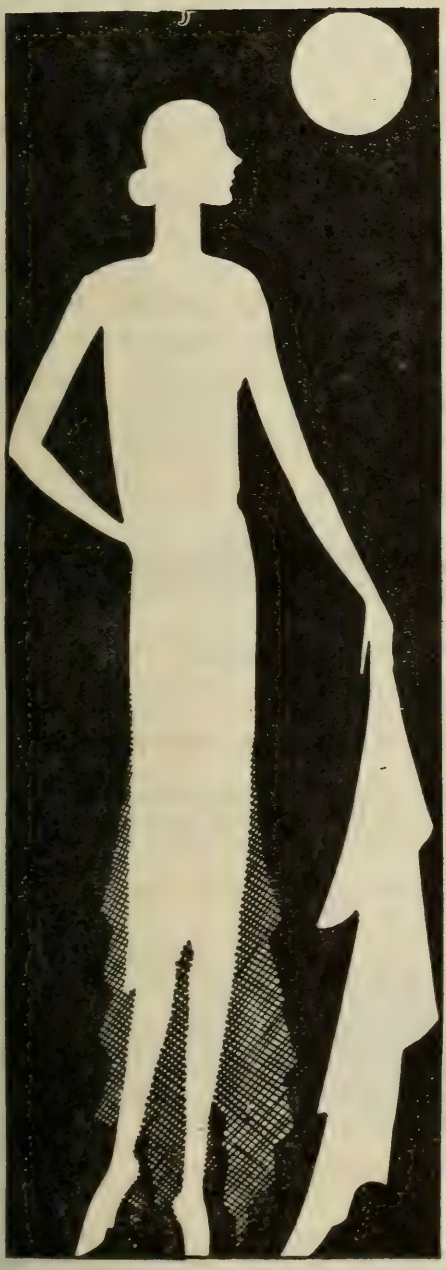
"I mention M. Bach's vocal and miscellaneous compositions in order to prove the ductility of his genius; but it is not on these that I would rest his reputation, so much as on his productions for his own instruments, the clavichord and *piano forte,* in which he stands unrivalled; of these I shall have occasion to speak hereafter; as to the rest, perhaps as good songs, choruses, and symphonies have been made by others: for though his genius is equal to everything in music, yet he has not had the practice, the experience, nor the singers, or orchestra to write for, which others have had before him; however, each candid observer and hearer must discover in his slightest and most trivial productions, of every kind, some mark of originality in the modulation, accompaniment, or melody, which bespeak a great and exalted genius.

". . . During his residence at Berlin, M. Bach does not seem to have enjoyed that degree of favor to which his merit entitled him; for though music was extremely cultivated by his Prussian majesty, who supported operas with great expense and magnificence, and who had in his service musicians of the first abilities, yet he honored the style of Graun and Quantz more with his approbation than that of any other of his servants who possessed greater originality and refinement; but his majesty having early attached himself to an

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instrument which, from its confined powers, has had less good music composed for it than any other in common use, was unwilling, perhaps, to encourage a boldness and variety in composition, which his instrument would not allow him to participate.

"But though Bach's style did not insinuate itself into favor at the court of Berlin, it has been imitated and adopted by the performers upon keyed instruments in every other part of Germany. How he formed his style, where he acquired all his taste and refinement would be difficult to trace; he certainly neither inherited nor adopted them from his father, who was his only master; for that venerable musician, though unequalled in learning and contrivance, thought it so necessary to crowd into both hands all the harmony he could grasp, that he must inevitably have sacrificed melody and expression. Had the son chosen a model, it would certainly have been his father, whom he highly reverenced; but as he has ever disdained imitation, he must have derived from nature alone those fine feelings, that variety of new ideas, and selection of passages which are so manifest in his compositions.

". . . It must be owned that the style of this author (C. P. E. Bach) is so uncommon that a little habit is necessary for the enjoyment of it. Quintilian made a relish for the work of Cicero the criterion of a young orator's advancement in his studies; and those of C. P. E. Bach may serve as a touchstone to the taste and discernment of a young musician. Complaints have been made against his pieces, for being *long, difficult,* and *far-fetched.* In the first particu-

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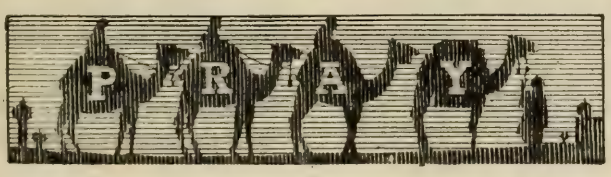
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lar, he is less defensible than in the rest; yet the fault will admit of some extenuation; for *length* in a musical composition is so much expected in Germany that an author is thought barren of ideas, who leaves off till everything has been said which the subject suggests.

"*Easy* and *difficult* are relative terms; what is called a hard word by a person of no education may be very familiar to a scholar; our author's works are more difficult to *express* than to *execute*. As to their being *fantastical* and *far-fetched*, the accusation, if it be just, may be softened, by alleging that his boldest strokes both of melody and modulation are always consonant to rule, and supported by learning; and that his flights are not the wild ravings of ignorance or madness, but the effusions of cultivated genius. His pieces, therefore, will be found upon a close examination to be so rich in invention, taste and learning that with all the faults laid to their charges, each line of them, if wire-drawn, would furnish more new ideas than can be discovered in a whole page of many other compositions that have been well received by the public.

"Though M. Bach continued near thirty years at Berlin, it cannot be supposed that he spent his time there very happily. A style of music prevailed totally different from that which he wished to establish; his salary was inconsiderable, and he ranked below several that were greatly inferior to him in merit.

"Frequent opportunities offered during this period for his establishing himself very advantageously elsewhere, some of which he

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wished to accept; but he could not obtain his dismission: however, his salary, after many years' service, was augmented.

"Indeed, as M. Bach was not a subject of Prussia, it seems as if he might have quitted Berlin whenever he pleased; but as he had married during his residence there and had issue by that marriage, it is supposed that his wife and children, being all subjects of his Prussian majesty, could not retire out of his dominions without his permission. But in 1767, being invited to succeed Telemann as music director at Hamburg, after repeated solicitations and petitions, he was allowed to go thither with his family, where he has continued ever since.

"When I went to his house, I found with him three or four rational and well bred persons, his friends, besides his own family, consisting of Mrs. Bach, his eldest son, who practises the law, and his daughter.* The instant I entered, he conducted me up stairs into a large and elegant music room, furnished with pictures, drawings, and prints of more than a hundred and fifty eminent musicians; among whom, there are many Englishmen, and original portraits in oil of his father and grandfather. After I had looked at these, M. Bach was so obliging as to sit down to his *Silbermann clavichord,* and favorite instrument, upon which he played three or four of his choicest and most difficult compositions, with the delicacy, precision, and spirit, for which he is so justly celebrated among his countrymen. In the pathetic and slow movements, whenever he had a long

*He has two sons, the youngest of whom studies painting at the academies of Leipsic and Dresden.—C.B.

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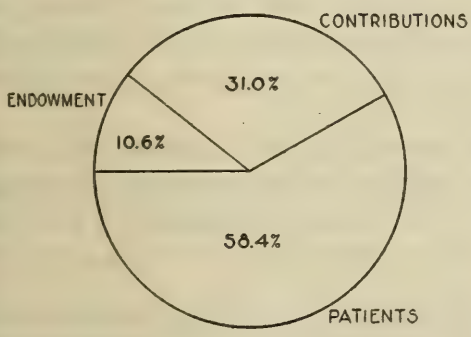
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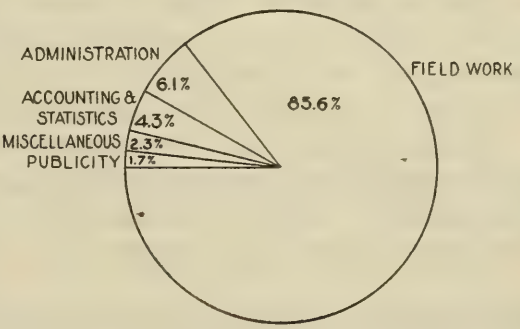
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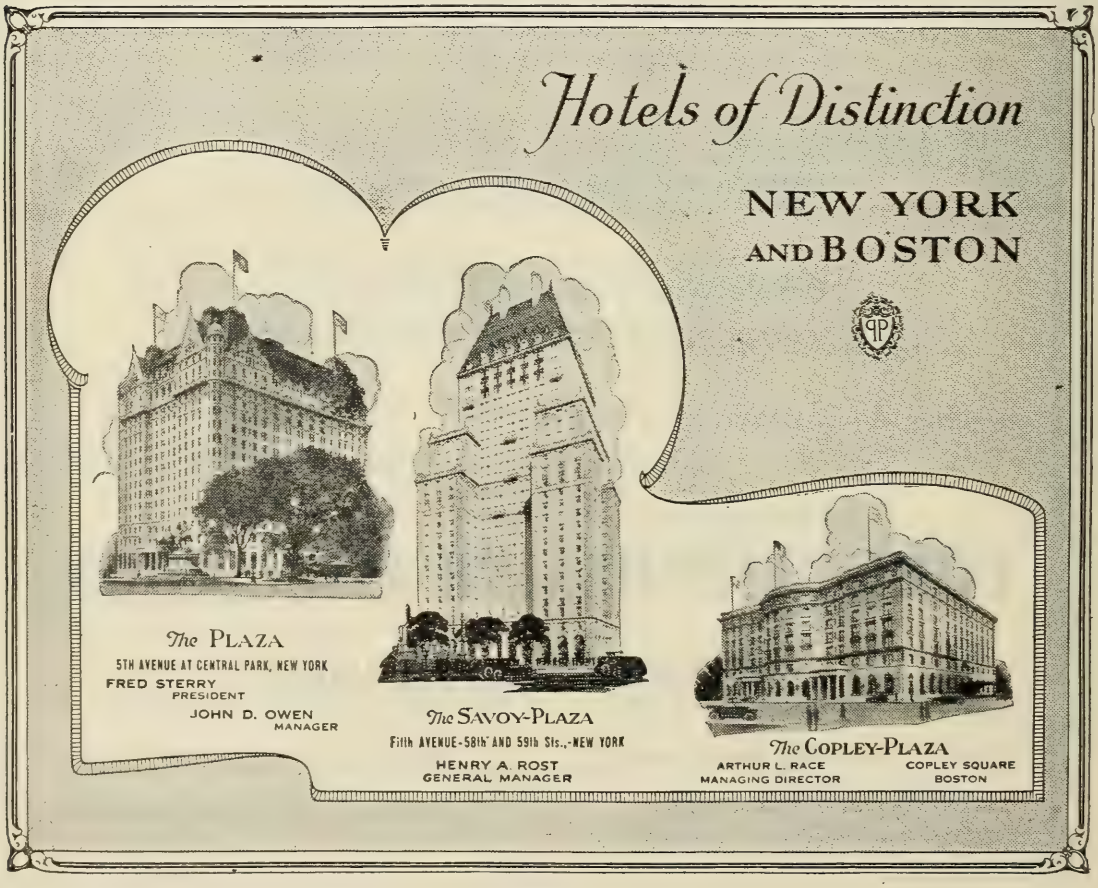
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note to express, he absolutely contrived to produce from his instrument a cry of sorrow and complaint such as can only be effected upon the clavichord, and perhaps by himself.

"After dinner, which was elegantly served and cheerfully eaten, I prevailed upon him to sit down again to a clavichord, and he played, with little intermission, till nearly eleven o'clock at night. During this time, he grew so animated and *possessed,* that he not only played, but looked like one inspired. His eyes were fixed, his underlip fell, and drops of effervescence distilled from his countenance. He said, if he were to be set to work frequently in this manner, he should grow young again. He is now fifty-nine, rather short in stature, with black hair and eyes, and brown complexion, has a very animated countenance, and is of a cheerful and lively disposition.

"His performance to-day convinced me of what I had suggested before from his works; that he is not only one of the greatest composers that ever existed, for keyed instruments, but the best player in point of expression; for others, perhaps, have had as rapid execution; however, he possesses every style; though he chiefly confines himself to the expressive. He is learned, I think, even beyond his father, whenever he pleases, and is far before him in variety of modulation; his fugues are always upon new and curious subjects, and treated with great art as well as genius.

"He played to me, among many other things, his last six concertos, lately published by subscription, in which he has studied to be easy, frequently I think at the expense of his usual originality; however, the great musician appears in every movement, and these produc-



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SYMPHONY IN F MAJOR . . . . . VLADIMIR DUKELSKY

(Born on September 27, 1903, near Pskov, Russia; living mostly in Paris and Monte Carlo)

A Suite from Dukelsky's ballet, "Zéphyr et Flore,"* was performed for the first time, anywhere, at Boston, by the Boston Symphony Orchestra, conducted by Mr. Koussevitzky, on April 29, 1927.

*This ballet was performed publicly for the first time at Monte Carlo on April 28, 1925, by the Ballet Russe. It was produced at the Théâtre de la Gaieté, Paris, on June 15 of that year; at the Coliseum, London, on November 12, 1925; revived in London at His Majesty's Theatre on July 12, 1926; Berlin, December, 1925. A private performance took place at the Palais de Monaco on January 31, 1925.

The Suite from the ballet was made in 1926.

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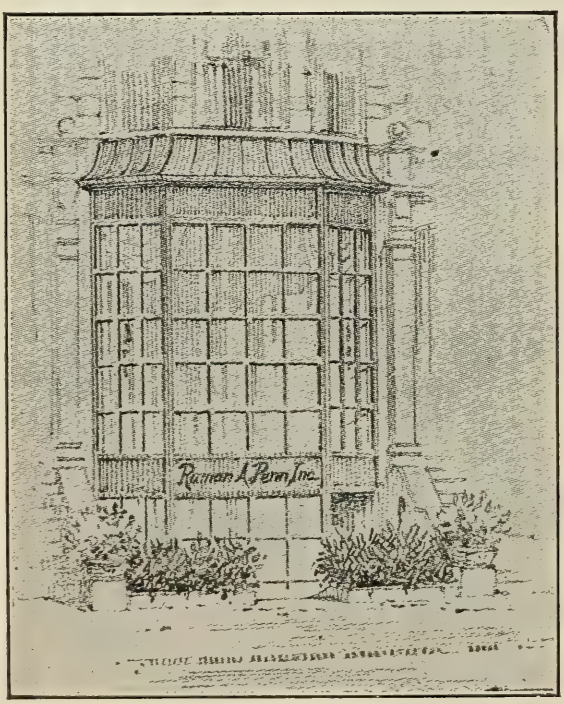
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This symphony was played for the first time at Mr. Koussevitzky's concert in the Salle Pleyel, Paris, on June 14, 1928. The programme also comprised these pieces: Rimsky-Korsakov, Suite comprised from "The Maid of Pskov," Prokofieff; the Second Act of the opera "L'Ange de Feu," for soprano (Mme. Ninal Koshetz), tenor (M. Popoff), baritone (M. Raïssoff), and orchestra; Moussorgsky-Ravel, "Pictures at an Exhibition."

The symphony was composed in 1927 in Scotland and Italy. The orchestration was completed at London in the spring of 1928. The Programme Book in Paris gave the following information:

"The symphony is in three movements: the first is developed along the largest lines and is more or less in sonata form. The first theme is given to the brass. After some modifications, it leads to a contrasting episode of a rhythmic character. The second theme, at first faintly sketched, is developed in turn, and, after the tonality C is established, passes to the final section, which is based on an episodic chorale for wind instruments. The development is in the nature of a toccata and is homophonic in its construction. In the repetition section, the two themes are somewhat changed. The second goes into F major, according to the classic formula, and ends in a rushing coda with fanfares in conclusion.

"The broad melody of the second movement—it is almost a cavatina—was invented at Florence; perhaps for this reason the style is somewhat italianized. The middle section of the movement is in the nature of a march (D major). There is then a sudden halt on the chord of the dominant with a following return



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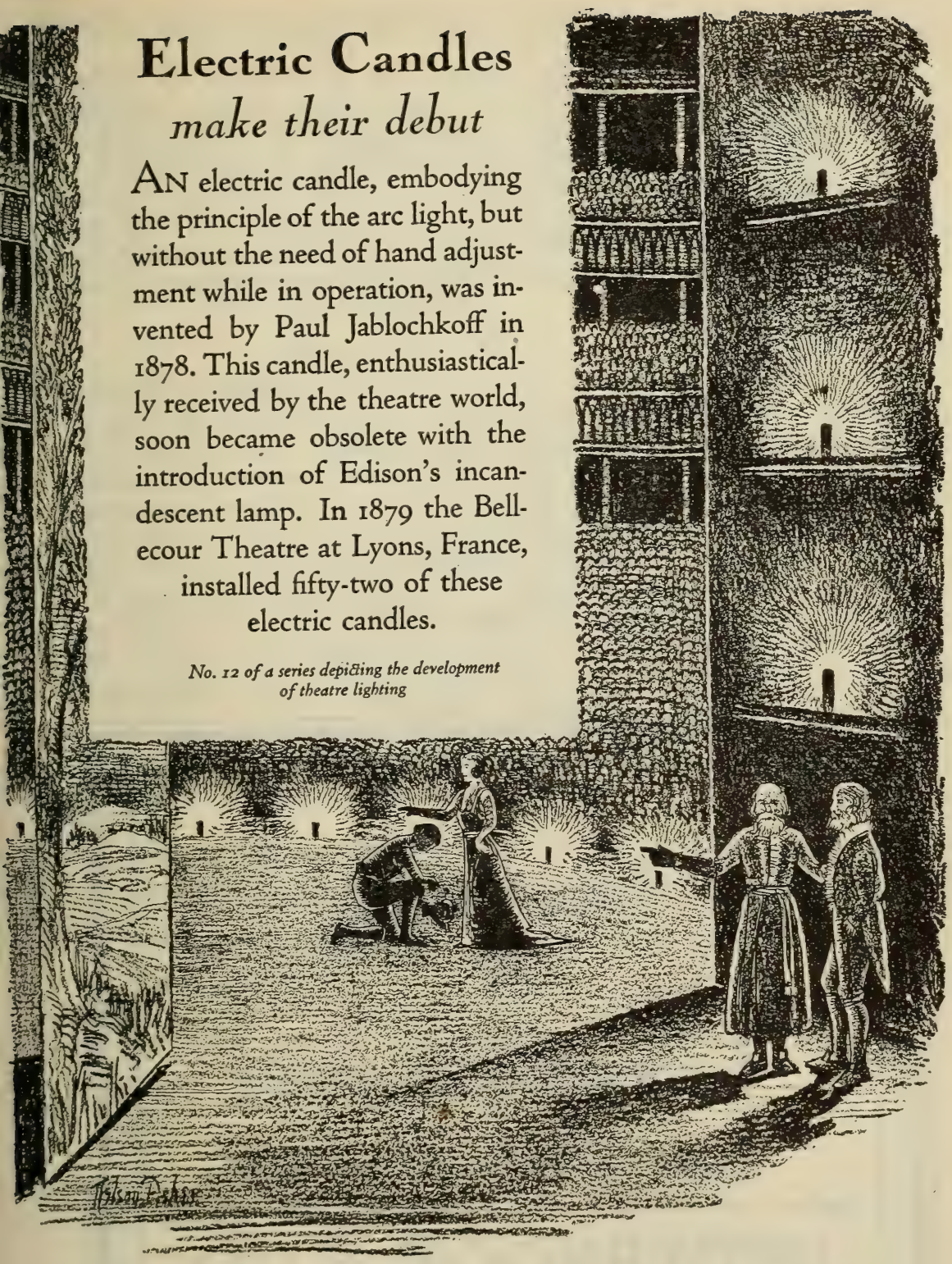
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of the chief theme as a whole, with additional figuration. There is a short stretto.

"The first measures of the Finale (in 2-4) serves to replace a scherzo which is not an independent movement in the symphony; but the most important feature of the Finale is the central section (E minor), largely developed. Its melancholy theme is taken up by the strings, and later turns into a two-voiced canon for full orchestra. The Allegro (3-4) that follows represents only the continued development of the chief section, changed considerably, but not containing any new material. This Finale approaches in form a rondo."

* * *

When "Zéphyr et Flore" was produced at the Coliseum, London, Dukelsky wrote the following letter to Edwin Evans in response to the request for "a few words about himself":

"I was born in September, 1903, in northern Russia. My mother is half-Spanish, and my father's mother was a direct descendant of the Kings of Georgia (Caucasus)—so I am not so terribly Russian after all. I studied composition in Moscow and Kiev under R. Glière and B. Javorsky. My first important work was a ballet in fourteen acts, that I wrote when I was eight years old. During the Revolution, I suddenly became very serious and started to write fugues. In 1919 I was an extremely pale young

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man—not having much to eat and unsuccessfully imitating Debussy. I left Russia in January, 1920, after all sorts of usual adventures, that were quite unpleasant in those days, but seem so monotonous now, as they are the inevitable 'repertoire' of every Russian.

"After two years in Constantinople, I left for the United States. My career in New York was far from being brilliant, but very interesting nevertheless. My love for jazz was never platonic, due to my friendship with George Gershwin. At the same time, I studied Bach, Scarlatti, and Mozart. My overture, 'Gondla' (to an Icelandic drama of Nicolas Gumilev), had a very cold reception in Carnegie Hall; the late Mr. Krehbiel said in the New York *Tribune* that it was a 'farrago of atrocious noises'; and a certain fashionable lady reporter, with a small nose and large ideas, said it was 'barbaric in its harmonies, Icelandic in its frozen remoteness, and decidedly hunchback in its form.'

"In 1924 (May) I decided that with a piano concerto (dedicated to Arthur Rubinstein), two orchestral scores, and a vocal suite, I was good enough to return to Europe. June, 1924, finds me in Choisel, Seine-et-Oise, working on 'Zéphyr et Flore,' the ballet that Diaghilev ordered after hearing my piano concerto. This ballet was completed in November in Monte Carlo.

"As to my ideas on music; I do hate all 'modernism,' and I love being modern. I believe only in construction in the truly classical sense, knowing that it is more difficult to construct a fox-trot than to write a thousand 'poems' on golden fishes, bald Chinamen, or oyster-shells as the so-called 'modernists' do. I find

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that jazz is 'classicism for minors,' and, therefore, very useful. We must, and will, undress music; it doesn't need the heavy coat of harmonies any more—winter is gone."

For the list of Dukelsky's works, we are indebted to Mr. Nicolas Slonimsky:

1911. "Cassiopea," ballet in 14 acts.

1912–1915. "The Death of Manfred," opera. "Milovsor," opera-pastorale. "Alladine et Palomides" (Maeterlinck), opera in three acts.

1915–1919. Three concertos for piano. Five sonatas for piano. Two symphonies. Trio.

1919. String sextet (examination piece at the Conservatory of Kiev), performed there by students.

1922. "Goudla," overture for orchestra based on the poem by Gumilev.

1923. Five triolettes for voice and piano (words by Sollogub). Concerto for piano and orchestra in C major.

1924. "Zéphyr et Flore," ballet.

1925. Three poems by Bogaanovitch, for voice and piano. A second ballet is being composed by Dukelsky for Diaghilev.

PERFORMANCES (other compositions have not yet been performed):

"Gondla," overture for orchestra, 1922—New York, January 31, 1923, at Carnegie Hall, by the New York City Symphony, under the direction of Dick Foch. London, July, 1926, under Eugene Goossens.

"Zéphyr et Flore," ballet—Monte-Carlo, April 28, 1925 (previously, a private performance was given at the Palais de Monaco on January 31, 1925). Berlin, December, 1925. London, November, 1925; July, 1926. A suite from the ballet was made in 1926. First performance, Boston, April 29–30, 1927.

Mr. Diaghilev said to a reporter of the *Observer* (London, November 8, 1925) apropos of "Zéphyr et Flore":

"The composer, Dukelsky, is the third I have discovered. His

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Frau von Schnorr's illness proved to be a severe cold followed by long continued hoarseness. At last, the Schnorrs telegraphed that they were coming. Wagner replied with the telegram: *gg, gde, cde, gde, cde, gef, df, gfe, de.* The musical reader, familiar with the score of *Tristan,* will recognize the signal of the shepherd, wild with joy at Isolde's coming. But the telegraph clerk was not musical, and refused to accept a cypher message . . . less it might be dangerous to the State!

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two elder 'brothers,' Stravinsky and Prokofieff, are too well known to need discussion. If you ask me by whom Dukelsky is influenced, I should say that he has nothing in common with Stravinsky; that you could perhaps detect his admiration for Prokofieff, though in any case he is more classical; and that he is inclined rather to trace his heredity from his 'grandfather,' Glinka."

Three of Dukelsky's songs (text by Bogdanovitch, 1743–1802): "Many are the Lovely Roses," "Cranes and Gnat," and "Temyra" were sung by Gertrude Ehrhart, soprano, accompanied by Nicolas Slonimsky, at her recital in Boston on January 7, 1929.

Mr. Jascha Heifetz was born at Vilna, Russia, on February 2, 1901.* He began his musical studies at the age of three with his father, a violinist; at the age of five he entered the Royal School of Music at Vilna; when he was six he played Mendelssohn's concerto in public; the next year he was graduated. He then went to St. Petersburg (now Leningrad), where he took lessons of Leopold Auer for two years. He gave recitals there, and soon afterwards played in seven concerts with the Odessa Symphony Orchestra. In 1911 he toured outside of Russia for the first time, playing in Berlin with orchestras led by Arthur Nikisch, in Vienna with an orchestra conducted by Safonov. Having played in other

*The dates 1900 and 1899 are also given. A musician's birth year is sometimes a movable feast like Easter. Riemann's Musik-Lexikon gives 1899, but 1901 is probably correct.

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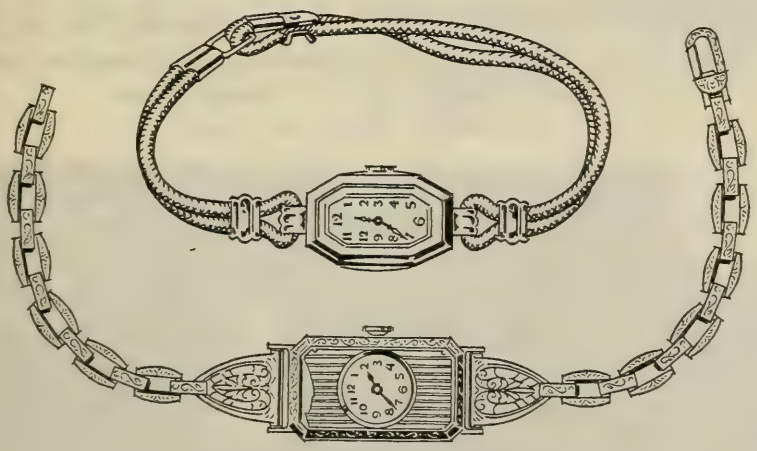
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cities of Germany and Austria he returned to Russia, where he gave concerts. The World War broke out. Mr. Heifetz toured in Denmark, Norway, and Sweden. In the winter of 1916–17 he gave many recitals in Leningrad. In September, 1917, he arrived in New York, coming from Russia by way of Siberia across the Pacific Ocean. He made his first appearance in New York on October 27, 1917. He played for the first time in Boston on January 6, 1918, and gave recitals here on March 17, 31, and November 3 of that year. Since then he has been heard in Boston, no longer ago than February 27, 1929.

On January 3, 1919, he played in Boston with the Boston Symphony Orchestra, Mr. Rabaud conductor, Beethoven's concerto.

Mr. Heifetz in 1925 gave a concert hall to Jerusalem, Palestine. In 1926 he was made a Chevalier of the Legion of Honor.

CONCERTO, D MAJOR, FOR VIOLIN, OP. 77 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

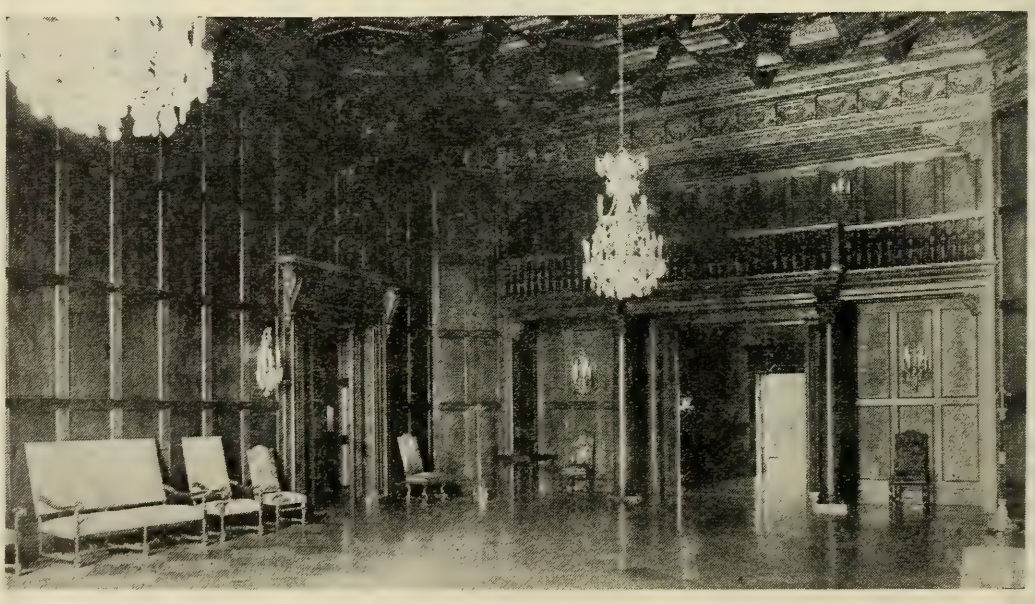
This concerto was composed during the summer and fall of 1878, at Pörtschach on Lake Wörther in Carinthia, for Joseph Joachim, dedicated to him, and first played by him under the direction of Brahms at a Gewandhaus concert, Leipsic, on January 1, 1879. The first performance in Boston was by Franz Kneisel at a concert of the Boston Symphony Orchestra on December 7, 1889, when he

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played a cadenza of his own composition. Later performances: Messrs. Brodsky (November 28, 1891) and Kneisel (April 15, 1893; February 13, 1897, with a cadenza by Mr. Loeffler, and at the concert in memory of Governor Wolcott, December 29, 1900); Miss MacCarthy, November 15, 1902; December 19, 1903; Mr. Kreisler, March 11, 1905; Mr. Heermann, November 25, 1905; Mr. Wendling, October 26, 1907; Mr. Berber, November 26, 1910; Mr. Witek, January 20, 1912; Mr. Flesch, April 3, 1914; Mr. Witek, November 24, 1916; Mr. Burgin, December 17, 1920; Mr. Enesco, January 19, 1923; Mr. Thibaud, January 15, 1926; Mr. Spalding, December 2, 1927.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, and strings.

Brahms, not confident of his ability to write with full intelligence for the solo violin, was aided greatly by Joachim, who, it appears from the correspondence between him and Brahms, gave advice inspired by his own opinions concerning the violinist's art.

The concerto was originally in four movements. It contained a Scherzo which was thrown overboard. Max Kalbeck, the biographer of Brahms, thinks it highly probable that it found its way into the second pianoforte concerto. The Adagio was so thoroughly revised that it was practically new.

Miss Florence May in her "Life of Johannes Brahms" quotes Dörffel: "Joachim played with a love and devotion which brought home to us in every bar the direct or indirect share he has had in the work. As to the reception, the first movement was too new to

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be distinctly appreciated by the audience, the second made considerable way, the last aroused great enthusiasm." Miss May adds that the critic Bernsdorf was less unsympathetic than usual.

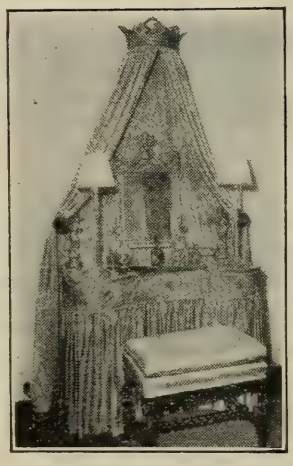
But Kalbeck, a still more enthusiastic worshipper of Brahms than Miss May, tells a different story. "The work was heard respectfully, but it did not awaken a bit of enthusiasm. It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Brahms conducted in a state of evident excitement. A comic incident came near being disastrous. The composer stepped on the stage in gray street trousers, for on account of a visit he had been hindered in making a complete change of dress. Furthermore he forgot to fasten again the unbuttoned suspenders, so that in consequence of his lively directing his shirt showed between his trousers and waistcoat. "These laughter-provoking trifles were not calculated for elevation of mood."

OVERTURE, "THE ROMAN CARNIVAL," OP. 9 . . . HECTOR BERLIOZ

(Born at La Côte Saint-André, December 11, 1803; died at Paris March 9, 1869)

Berlioz's overture, "Le Carnaval Romain," originally intended as an introduction to the second act of "Benvenuto Cellini," is dedicated to Prince de Hohenzollern-Hechingen. It was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston

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was at a Philharmonic concert, led by Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded John S. Dwight of "Mr. Fry's 'Christmas' symphony"!*

The overture was composed in Paris in 1843, shortly after a journey in Germany. The score and parts were published in June, 1844.

The chief thematic material of the overture was taken by Berlioz from his opera "Benvenuto Cellini,"† originally in two acts, libretto

*William Henry Fry, born at Philadelphia in 1813; died in the West Indies in 1864. He was chiefly self-taught as a composer. His opera "Leonora" was produced at Philadelphia in 1845; his "Notre Dame de Paris" at Philadelphia in 1864. He also wrote symphonic poems, overtures, a Stabat Mater, cantatas, songs, etc. His symphonies "The Breaking Heart" and "A Day in the Country" were performed in Boston in 1853. He also wrote the symphonies "Christmas" and "Childe Harold." From about 1845 he was music critic of the *New York Tribune*. For amusing references to him, see Max Maretzek's "Crotchets and Quavers." Excerpts from "Leonora" were sung at a Pro Musica concert in New York on February 27, 1929.

†For a full and entertaining account of this opera and its first performance, with quotations from the contemporaneous criticisms, see Adolphe Boschot's "Un Romantique sous Louis Philippe," Chap. VII (Librairie Plon, Paris, 1908).

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* * *

The success of "The Roman Carnival" overture was immediate. The applause was so long-continued that the work was repeated then and there. Berlioz gives an account of the performance in the forty-eighth chapter of his Memoirs. He first says that Habeneck, the conductor at the Opéra, would not take the time of the saltarello fast enough.

"Some years afterwards, when I had written the overture 'The Roman Carnival,' in which the theme of the Allegro is the same saltarello which he never could make go, Habeneck was in the foyer of the Salle Herz the evening that this overture was to be played for the first time. He had heard that we had rehearsed it without wind instruments; for some of my players, in the service of the National Guard, had been called away. 'Good!' said he. 'There will surely be some catastrophe at this concert, and I must be there to see it!' When I arrived, all the wind players surrounded me; they were frightened at the idea of playing in public an overture wholly unknown to theme.

"'Don't be afraid,' I said; 'the parts are all right, you are all

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talented players; watch my stick as much as possible, count your rests, and it will go.

"There was not a mistake. I started the Allegro in the whirlwind time of the transteverine dancers; the audience shouted, *'Bis!'* We played the overture again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these few words: 'Now you see what it really is!' He carefully refrained from answering me.

"Never have I felt more keenly than on this occasion the pleasure of conducting my own music, and my pleasure was doubled by thinking on what Habeneck had made me suffer.

"Poor composers, learn to conduct, and conduct yourselves well! (Take the pun if you please.) For the most dangerous of your interpreters is the conductor. Don't forget this."

*
* *

The overture begins Allegro assai con fuoco, with the chief theme, which is taken from the saltarello* danced on the Piazza Colonna in Rome in the

*Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semi-circle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as *"Nachtanz."* The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half-note of the *cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra, 1877).



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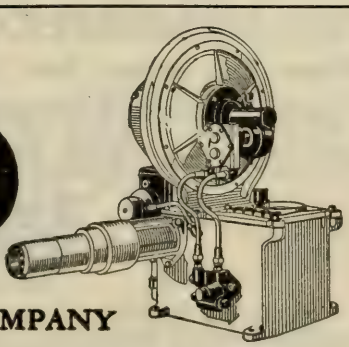
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middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The English horn sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "Oh Teresa, vous que j'aime plus que ma vie, je viens savior, si loin de vous, triste et vannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then violoncellos and violins, the last-named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (We here refer to the edition published in three acts.) A pantomime of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three



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cannon-shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings. Berlioz wished fifteen first violins, fifteen second violins, ten violas, twelve violoncellos, and nine double-basses.

*
* *

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wished to write a semi-serious opera, depicting passions; a work abounding in surprises, contrasts, crowds in action; a work with local color. He chose for his hero Benvenuto Cellini, "a bandit of genius," as he characterized the Italian artist. Adolphe Boschot thinks that Berlioz found himself in Cellini, a brother of Childe Harold and of the declaiming artist in Berlioz's "Retour à la Vie," undisciplined, torn by passions, mocked by the stupid bourgeoisie, a hero of 1830. The musician saw Rome, its monuments and squares, dagger-thrusts, open-air harlequinades. Excited by reading Cellini's



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Memoirs and E. T. A. Hoffmann's short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as the hero. Vigny, busy, recommended Wailly, who in turn sought the aid of Barbier; bu Vigny criticised and corrected and suggested until nearly the time of performance. The libretto was read to the management of the Opéra Comique in August, 1834. It was rejected. "They are afraid of me," wrote Berlioz; "they look on me at the Opéra-Comique as a sapper, an upsetter of the national genre: they refuse the libretto, that they will not be obliged to admit the music of a madman."

Berlioz wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote, "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

In 1837 Heinrich Heine wrote from Paris: "We shall soon have an opera from Berlioz; the subject is an episode from the life of Ben-

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venuto Cellini, the casting of his Perseus. Something extraordinary is expected, for this composer has already achieved the extraordinary." And Heine regretted that Berlioz had cut off his immense antediluvian bush of hair that bristled over his forehead like a forest over a steep precipice.

The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was considered so difficult that there were twenty-nine full rehearsals. According to the rule of the Parisian opera-houses, Berlioz was not allowed to conduct his own work. Habeneck was apparently unfriendly. Some of the orchestral players found the music very original; others were indifferent, bored, hostile; two, in place of playing their part, were heard by Berlioz playing the old tune "J'ai du bon tabac." On the stage, male dancers would pinch the ballet girls and cry out with them, mingling their cries with the voices of the singers. Duponchel, the director of the opera-house, did not interfere; he did not condescend to attend the rehearsals. When he heard that some of the orchestra admired the music, he remarked: "Did you ever see such a shifting of opinion! Berlioz's music is found to be charming and our iodiotic musicians praise it to the skies."

The performance was announced for September 3, 1838, and in

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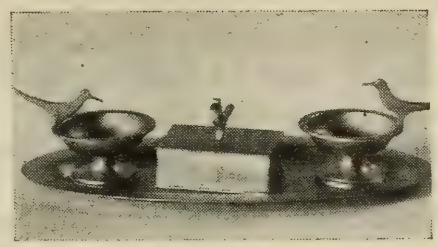
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several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérivis after the first, and in 1839 Mlle. Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance. Don François de Paule, brother of the Queen of Spain sat in the royal box surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini."

According to Berlioz's account of the performance, the overture had "an exaggerated success, and all the rest was hissed with admirable ensemble and energy." Duprez was excellent in the violent scenes, but his voice no longer lent itself easily to gentle passages, to music of revery. Mmes. Dorus-Gras and Stoltz found favor with Berlioz, and of the latter he wrote: "Mme. Stoltz drew such attention in her rondo of the second act, 'Mais qu'ai-je donc?' that this rôle [Ascanio] can be considered as her point of departure toward the extravagant position she acquired later at the Opéra from the height of which she was so brusquely hurled." But Gustave Bord in his

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The stage settings were mediocre, as though the management had expected a failure and prepared for it. Familiar or trivial expres-

*In the letter to his sister Adèle dated July 12, 1838, Berlioz wrote: "Duprez-Cellini is superb; one can form no idea of the energy and the beauty of his singing"; in a letter to hs father dated September 20, 1838, that the "gigantic amour-propre" of Duprez might postpone further performances. "The success has not been concentrated on him; the two women singers, on the contrary, have had the honors in singing and acting. Consequently he no longer wishes to take the part, and A. Dupont will replace him; but as he did not any more than I expect this, he is obliged to learn the whole of the music." Duprez in his "Souvenirs d'un chanteur" says: "It is known that the talent of Berlioz, otherwise an excellent musician, was not exactly melodic." To the tenor's "Italianized ears" the music of Berlioz was strange. Furthermore, expecting the birth of a son the night of the third performance, Duprez was not at ease on the stage, and when in the last act he saw the physician radiant behind the scenes, he lost his head through joy and made a mess of the "complicated and learned music." He also wrote, "I acquitted myself badly in this adventure; that is not, however, the cause of the non-success of 'Benvenuto Cellini,' though the composer held me responsible and always bore a grudge against me."



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sions in the libretto provoked laughter. The libretto was condemned before the end of the first scene. As for the music, the audience did not hear or care. There was laughter, there was hissing; there were imitations of animals; there was even a ventriloquist. Only the two women on the stage were undisturbed. Boschot says that Duprez sang "in a condescending manner."

The next morning Berlioz made cuts in the score and corrections in the libretto. The second performance was on September 12. A small audience; receipts, 2,733 francs, the half of an average receipt. There was no hissing, but applause in the half-empty hall was pathetic. Third performance on September 14: A small audience; receipts below 3,000 francs.

The majority of the critics were favorable towards Berlioz and the opera. Perhaps they wished to raise him, a colleague in criticism, from his fall. Théophile Gautier recalled the heroic days of 1830.

After the third performance, Duprez wished to give up the rôle; the opera did not draw; Mme. Dorus-Gras's engagement ended the 15th of September, nevertheless the bills for a month or two announced a forthcoming performance, the fourth. Alexis Dupont, the successor of Duprez, was slow in learning his part. Josephina Nau replaced Mme. Dorus-Gras. Rehearsals were held. The date November 21 was definitely appointed, but "on account of the indisposition of an artist the "Siège de Corinth" was substituted. The fourth performance did not take place until January 11, 1839. The receipts were less than 3,000 francs; while "Robert le Diable," after one hundred and seventy performances, was still bringing in more than 6,000 francs. Yet Berlioz wrote to Liszt, who was at Rome, that the opera-house was crowded. The first act was afterwards performed three times.

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Not until 1913 was there a revival of "Benvenuto Cellini" in Paris. It was at the théâtre des Champs-Élysées, on March 31, 1913, by Gabriel Astruc. Teresa, Mlle. Vorska; Benvenuto, Lapelleterie; Ascanio, Judith Lasalle; other parts were taken by Messrs. Petit, Dangès, Blancard. Felix Weingartner conducted. There were six performances.

The opera, arranged in four acts, with a libretto translated into German by Riccius, was produced by Liszt at Weimar on March 20, 1852, with Beck as Cellini and Mme. Milde as Teresa. Berlioz was not able to attend the performance. He wrote on February 10 to Morel, before the performance: "They have been at work on it for four months. I cleaned it well, re-sewed and restored it. I had not looked at it for thirteen years; it is devilishly *vivace*." Arranged in three acts and with the text translation into German by Peter Cornelius, the opera was performed at Weimar in February, 1856. The score was published as Op. 23 and dedicated to the Grand Duchess of Weimar.

The opera failed at London on June 25, 1853. Berlioz conducted. Chorley said: "The evening was one of the most melancholy evenings which I ever passed in any theatre. 'Benvenuto Cellini' failed more decidedly than any foreign opera I recollect to have seen performed in London. At an early period of the evening the humor of the audience began to show itself, and the painful spectacle had to be endured of seeing the composer conducting his own work through every stage of its condemnation." Some say there was a cabal led by Costa in the interest of Italian art. The chief singers were Mmes. Julienne-Dejean and Nauier-Didiée; Messrs. Tamberlik, Formes and Tagliafico. There was even an attempt to prevent the performance of "The Roman Carnival," which was played before the second act, although this same overture had been applauded by a London concert audience in 1848. Chorley criticized the music of the opera apparently without prejudice and

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with keen discrimination. The following quotation from his article bears on the overture: "The ease of the singers is disregarded with a despotism which is virtually another confession of weakness. As music, the scene in the second act, known in another form as its composer's happiest overture. 'The Roman Carnival,' has the true Italian spirit of the joyous time; but the chorus-singers are so run out of breath, and are so perpetually called on to catch or snatch at some passage, which ought to be struck off with the sharpest decision, that the real spirit instinct in the music is thoroughly driven out of it." The opera was produced by Bülow at Hannover in 1879 and afterward at other German cities, as Mannheim, Carlsruhe, Leipsic (1883), Dresden (1888), Hamburg, Munich, Bremen, Stettin, Berlin, Frankfort-on-the-Main, Stuttgart, Schwerin, Brunswick, Prague, Vienna.

For a careful study of "Benvenuto Cellini" by Julien Tiersot see *Le Ménestrel* for 1905, Nos. 6, 8–15, 23, 26, 27. For a once famous article on the overture to "Benvenuto Cellini" see Louis Ehlert's "Briefe über Musik an eine Freundin," pp. 126–133 (Berlin, 1868).

Benvenuto Cellini has been the hero of other operas than that of Berlioz.

"Cellini a Parigi," music by Lauro Rossi, produced at Turin in June, 1845. The chief part was composed for Mme. de la Grange.

"Benvenuto Cellini," music by Louis Schlosser, produced at Darmstadt about 1845.

"Benvenuto Cellini," or "Der Guss des Perseus," music by Franz Lachner, produced at Munich in 1849.

"Benvenuto Cellini," libretto by Prechtler, music by Leo Kern, produced at Budapest in 1854.

"Benvenuto Cellini," music by Orsini, produced without success at the Mercadante Theatre, Naples, May 1875.

"Benvenuto Cellini," libretto by Perosio, music by E. Bozzano, produced



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at the Politeama, Genoa, May 20, 1877, without success. The chief singers were Signoretti, Medica, Cherubini, and Mmes. Ollandini and Mestres.

"Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, produced at the Opéra, Paris, March 21, 1890. See preceding foot-note.

"Benvenuto," lyric drama in four acts, libretto by Gaston Hirsch, music by Eugène Diaz, son of the celebrated painter, produced at the Opéra-Comique, Paris, December 3, 1890. Cellini has forsaken his mistress, Pasilea Guasconti, and she plots to prevent his marriage with Delphe de Montsolm. Pasilea arranges an ambuscade, and the sculptor kills two of his foes. Obliged to run away from Florence, he goes to Rome, where he is imprisoned and sentenced to death. Delphe is badly poisoned by a letter sent by Pasilea, but she recovers. The Ambassador of France succeeds in having Cellini's sentence changed to banishment. Delphe is restored to life, and Pasilea stabs herself to escape the scaffold as a poisoner. The music was characterized as devoid of original ideas and hopelessly old-fashioned. The cast was as follows: Benvenuto, Renaud; Pompeo, brother of Pasilea, Carbonne; Cosme de Médicis, Lonati; Andrea, Clément; Orazio, Bernaest; De Jasi, Maris; De Cagli, Gilibert; Pasilea, Mme. Deschamps-Jehin; Delphe, Miss Yvel. An aria from this opera has been sung in concert more than once in Boston.

"Benvenuto Cellini," in three acts, music by Angelo Tubi, produced at Parma, February 20, 1906.

Ballets: "Benvenuto Cellini" by Antonio Buzzi about 1860 and by Luigi Venzano about 1870.

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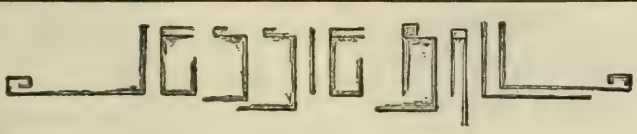
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FRIDAY AFTERNOON, MARCH 22, at 2.30 o'clock

SATURDAY EVENING, MARCH 23, at 8.15 o'clock

Hill . . . . . Symphony in B-flat, Op. 34

I. Allegro moderato, ma risoluto.
II. Moderato maestoso.
III. Allegro brioso.

Dukas . . . . . "L'Apprenti Sorcier," Scherzo
(After a ballad by Goethe)

Bruckner . . . . . Symphony No. 8 in C minor

I. Allegro moderato.
II. Scherzo: (Allegro—Andante—Allegro moderato).
III. Adagio.
IV. Solemnly (not fast).

There will be an intermission before the symphony of Bruckner

A lecture on this programme will be given by Mr. John P. Marshall on Thursday, March 21, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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Scherzo in C-sharp minor
.....Chopin

II.

Etude de Concert, No. 3 in D-flat major
Gnomenreigen
Die Loreley
Valse Impromptu in A-flat major
Don Juan—Phantasie
.....Liszt

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FORTY-EIGHTH SEASON, 1928-1929

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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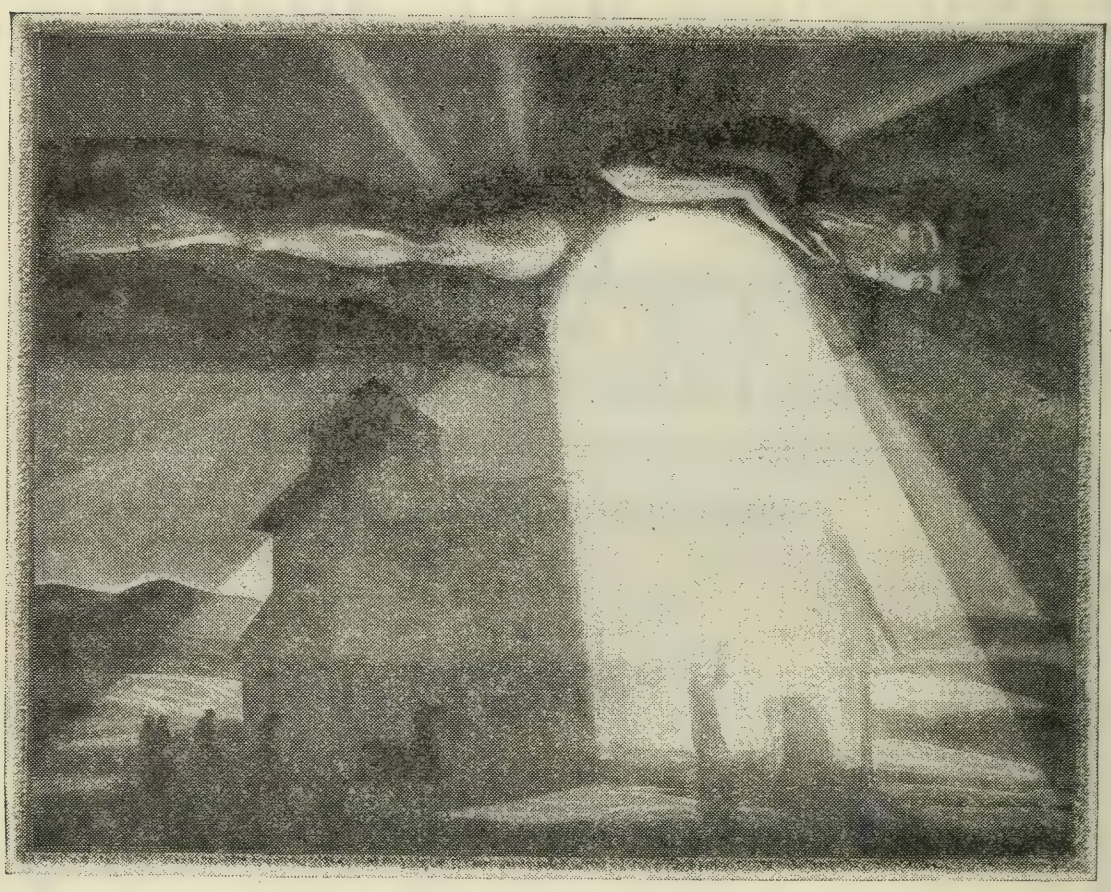
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Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane C.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. *(E-flat Clarinet)*	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Raichman, J.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
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FRIDAY AFTERNOON, MARCH 22, at 2.30 o'clock

SATURDAY EVENING, MARCH 23, at 8.15 o'clock

Hill . . . . . Symphony in B-flat, Op. 34

I. Allegro moderato, ma risoluto.
II. Moderato maestoso.
III. Allegro brioso.

Bruckner . . . . . Symphony No. 8 in C minor

I. Allegro moderato.
II. Scherzo: (Allegro—Andante—Allegro moderato).
III. Adagio.
IV. Solemnly (not fast).

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This symphony was performed for the first time by the Boston Symphony Orchestra in Boston on March 30, 1928. The orchestra played it in New York later in that season.

We are indebted to Mr. Hill for the following account of his symphony:

"This symphony was composed from June to November, 1927. It has no descriptive basis, hints at no dramatic conflict or spiritual crisis. It attempts merely to develop musical ideas.

"After three measures of introduction, the principal theme is announced by the horns. After the usual transition, the second theme, given mainly to strings, appears in the mediant major. The conclusion theme emphasizes the same tonality. The development is based upon the principal subject, and the conclusion theme up to the passage which leads to the restatement. The second theme is then given more orchestral emphasis. The coda is brief, and the end quiet.

"In the slow movement, a section in E-flat minor gives way to an episode in the relative major. After some development, the first

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section returns somewhat varied, and closes with an allusion to the central episode.

"The finale is virtually in rondo form. The first theme is rhythmical; the second lyrical. Towards the close of the movement, the second theme is given to the brass, leading to a brief coda.

"The following instruments are used: four flutes (the third and fourth interchangeable with piccolos), two oboes, English horn, three clarinets in B-flat, bass clarinet in B-flat, two bassoons, double-bassoon, six horns in F, four trumpets in B-flat, three trombones, bass tuba, kettledrums, bass drum, snare drum, cymbals, triangle, tambourine, Glockenspiel, piano, and the usual strings.

"The score is dedicated to Sergei Koussevitzky."

Symphony in C minor, No. 8 . . . . . Anton Bruckner

(Born at Ansfelden, in Upper Austria, September 4, 1825; died at Vienna, October 11, 1896)

This symphony, begun in 1885, was completed in 1890. It was performed for the first time in Vienna, December 18, 1892, at a Philharmonic concert led by Hans Richter. Even Hanslick admitted

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in his bitter review* of the symphony that the concert was a triumph for the composer. "How was the new symphony received? Boisterous rejoicing, waving of handkerchiefs from those standing, innumerable recalls, laurel wreaths," etc.

The first performance in the United States was at a concert of the Boston Symphony Orchestra in Boston, March 13, 1909. There was a second performance "by request" on April 24th of that year.

The symphony is dedicated to the composer's "imperial and royal apostolic Majesty Francis Joseph I., Emperor of Austria and apostolic King of Hungary." It is scored for three flutes, three oboes, three clarinets, three bassoons (one interchangeable with double-bassoon), eight horns (horns 5-8 interchangeable with tenor and bass tubas), three trumpets, three trombones, contra-bass tuba, kettledrums, triangle, cymbals, three harps, and the usual strings.

It appears that, when the symphony was first performed, there was an explanatory programme written by some devout disciple. This programme stated that the first theme of the first movement was "the form of the Æschylean Prometheus"; and a portion of this movement was entitled "the greatest loneliness and silence." The

*This article, which first appeared in the *Neue Freie Presse* of December 23, 1892, was reprinted in Hanslick's "Fünf Jahre Musik," pp. 190–3 (Berlin, 1896). A translation of the article was published in *The Musical Herald* of February, 1893, p. 104 (Chicago and Boston). The translator was Mr. Benjamin Cutter.

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Scherzo was supposed to typify "The German Michael." "Der deutsche Michel" may be translated "the plain, honest, much enduring (but slow) German," and "Michel" in a figurative sense means yokel, boor, clodhopper. Hanslick wrote: "If a critic had spoken this blasphemy, he would probably have been stoned to death by Bruckner's disciples; but the composer himself gave this name, the German Michael to the Scherzo, as may be read in black and white in the programme." The published score bears no motto. The programme-maker found in the Scherzo "the deeds and sufferings of Prometheus reduced in the way of parody to the smallest proportions." And in the Adagio was disclosed "the all-loving Father of mankind in his measureless wealth of mercy." The Finale was characterized by him as "heroism in the service of the Divine," and the trumpet-calls in the Finale were explained as "the announcers of eternal salvation, heralds of the idea of divinity." On the other hand, it is said that the beginning of the Finale was suggested to Bruckner by the meeting of the three emperors!

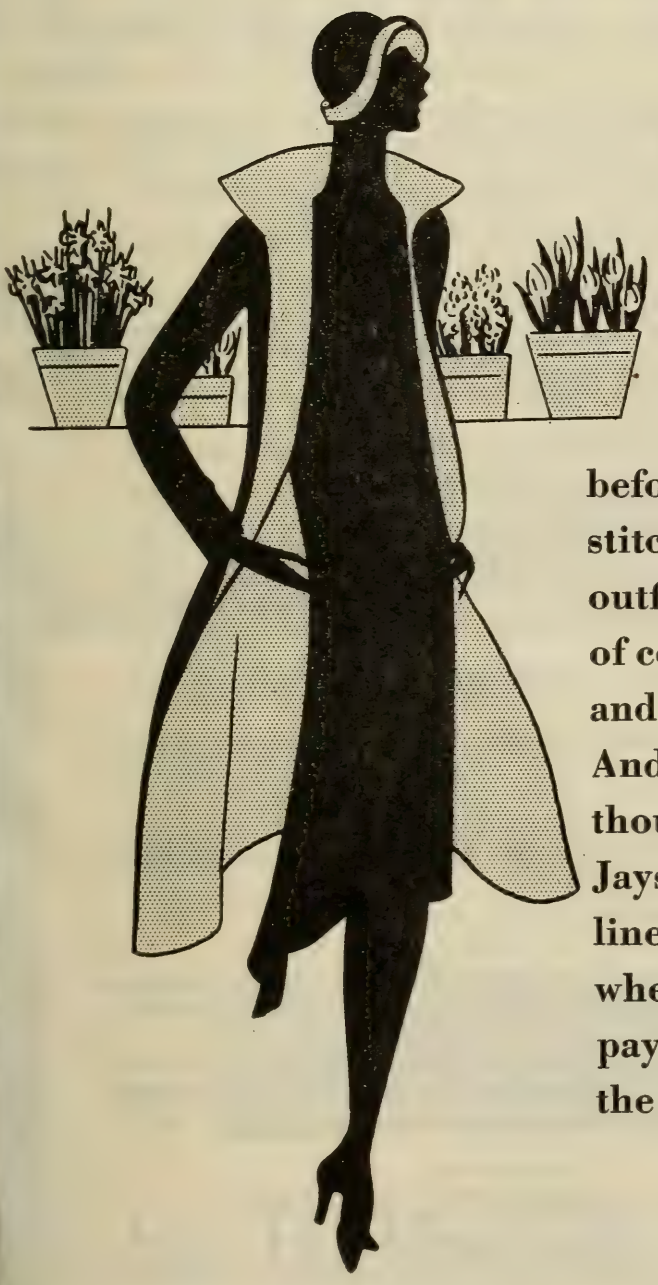
In the published score there is nothing to give the idea that the music has any programme, any argument. Yet Johannes Reichert in his analysis* of the symphony, referring to Josef Schalk's vision

*Programme Book of the Symphony Concert of the Royal Orchestra of Dresden, December 13, 1907.

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of "Prometheus Bound" in the first movement, found something of Prometheus or of Faust in the music.

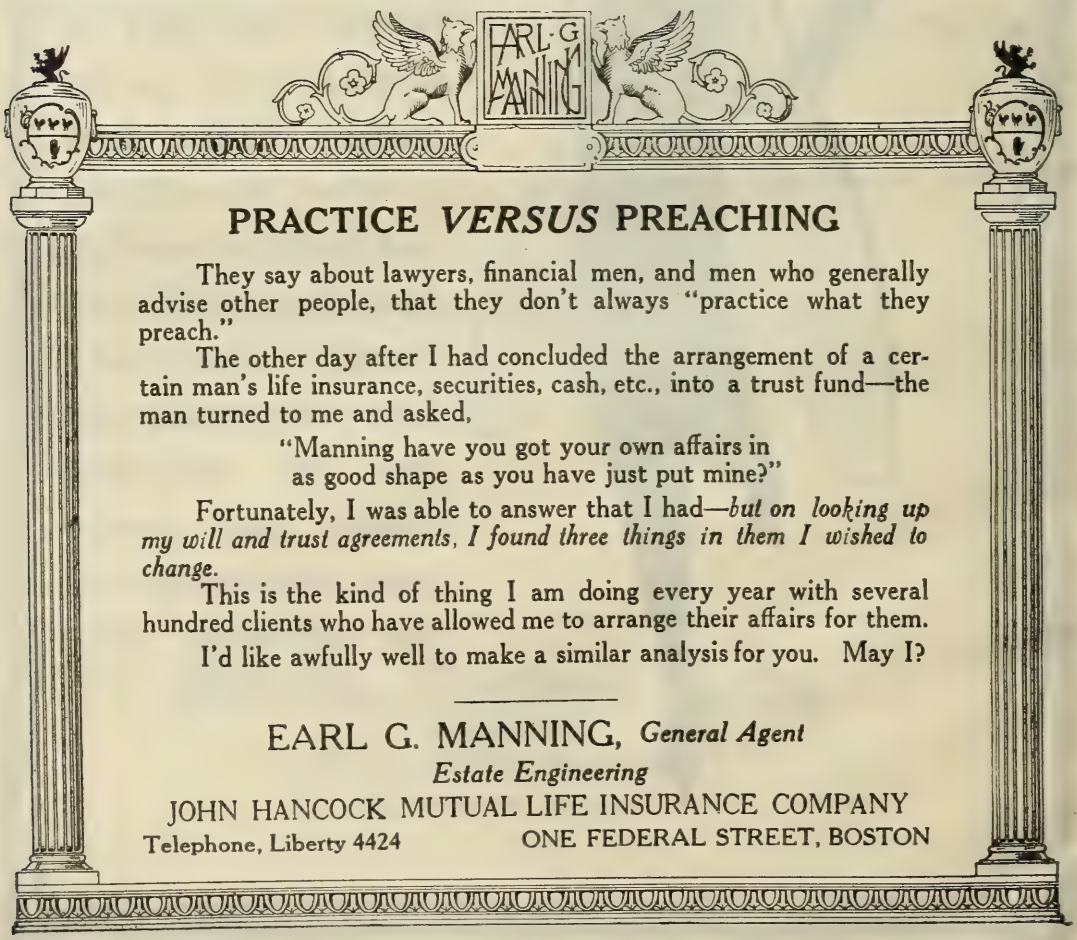
***

The story of Bruckner's life and a description of his character may aid in the understanding of this symphony, better than a technical analysis without the aid of themes and passages in musical notation.

***

A biography of Anton Bruckner written by Rudolf Louis* was published by Georg Müller in 1905. The volume is an octavo of two hundred and thirty-four pages, illustrated with portraits, silhouette caricatures of the composer, facsimiles of manuscripts, and two or three views of places. Soon after Bruckner's death it was announced that August Göllerich, of Linz, would write the life of his master, who before his last sickness had requested him to do this. Göllerich's biography, which will be in two stout volumes, is still unpublished. Dr. Louis

*Dr. Rudolf Louis, born at Schwetzingen on January 30, 1870, died at Munich on November 15, 1914. He studied at Geneva and Vienna, and in the latter city he received the degree Dr. Phil. He studied music with Friedrich Klose and Felix Mottl, and then conducted in the opera houses of Landshut and Lübeck. Since 1897 he has lived at Munich. After the death of Heinrich Porges (November 17, 1900) he was chosen music critic of the Munich *Neueste Nachrichten*. His symphonic fantasia "Proteus" awakened interest at the meeting of the German Music Society at Basle in 1903. His chief literary works are "Der Widerspruch in der Musik" (1893), "Die Weltanschauung Richard Wagners" (1898), "Franz Liszt" (1900), "Hector Berlioz" (1904), "Anton Bruckner" (1905). He edited Hausegger's "Unsere deutschen Meister" (1903).



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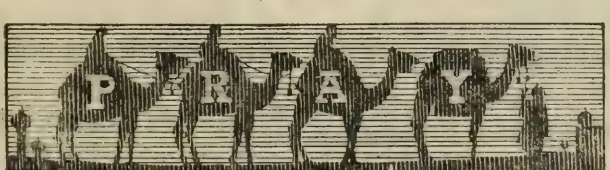
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in the preface to his work disclaimed any intention of competing in any way with Göllerich or of anticipating him. He therefore used chiefly material that was already at hand: only when there was absolute necessity, as in ascertaining facts about the early life of Bruckner, did he make personal inquiry and research. His aim was to paint a character portrait of a singular personality, in whose life there was no romance. To many in Vienna the composer was to the day of his death merely an unsympathetic peasant.

* * *

Bruckner's early years were years of quiet work and uncomplaining poverty. His father and his grandfather were country school-teachers; his mother was the daughter of a tavern-keeper. There were twelve children. Anton was the oldest; two survived him. In villages of Catholic Austria the school-teacher, on account of the service of the church, is expected to be a musician. Anton took his first music lessons from his father, who, as soon as he recognized the talent of the boy, put him at the age of twelve years into the hands of a relation, J. B. Weiss, a teacher at Hörsching, and Bruckner took his first organ lessons of this man.

The father of Bruckner died in 1837. The widow moved to Ebels-

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berg, not far from St. Florian, and in the old and famous abbey of St. Florian Anton was received as a choir boy. The abbey had a celebrated library of seventy thousand volumes and a still more celebrated organ of four manuals and about eighty speaking stops. This organ was more important than the library in Bruckner's eyes. At St. Florian he studied harmony with Michael Bogner, organ and pianoforte with Kattinger, singing and violin playing with Gruber, who should not be confounded with Bruckner's pupil, Josef Gruber, from 1878 to 1904 the chief organist at St. Florian. This teacher Gruber was a pupil of Schuppanzigh, the violinist associated with Beethoven. Bruckner also attended the school classes; for he was expected to follow the family tradition and be a school-teacher. The course included religious instruction, grammar, penmanship, arithmetic, geometry, drawing, singing, organ playing, and some lessons in landscape gardening. Geography, history,—with the exception of some Biblical history,—natural history, were not taught.

The first experience of Bruckner as a school-teacher was as a subordinate at Windhag, a village of four hundred inhabitants, and he was extremely uncomfortable. His salary was two florins (seventy-five cents) a month. He was obliged to play the organ, lead the choir, perform the duties of sexton, and teach school. He was more than half starved. To gain a little money, he played for weddings and

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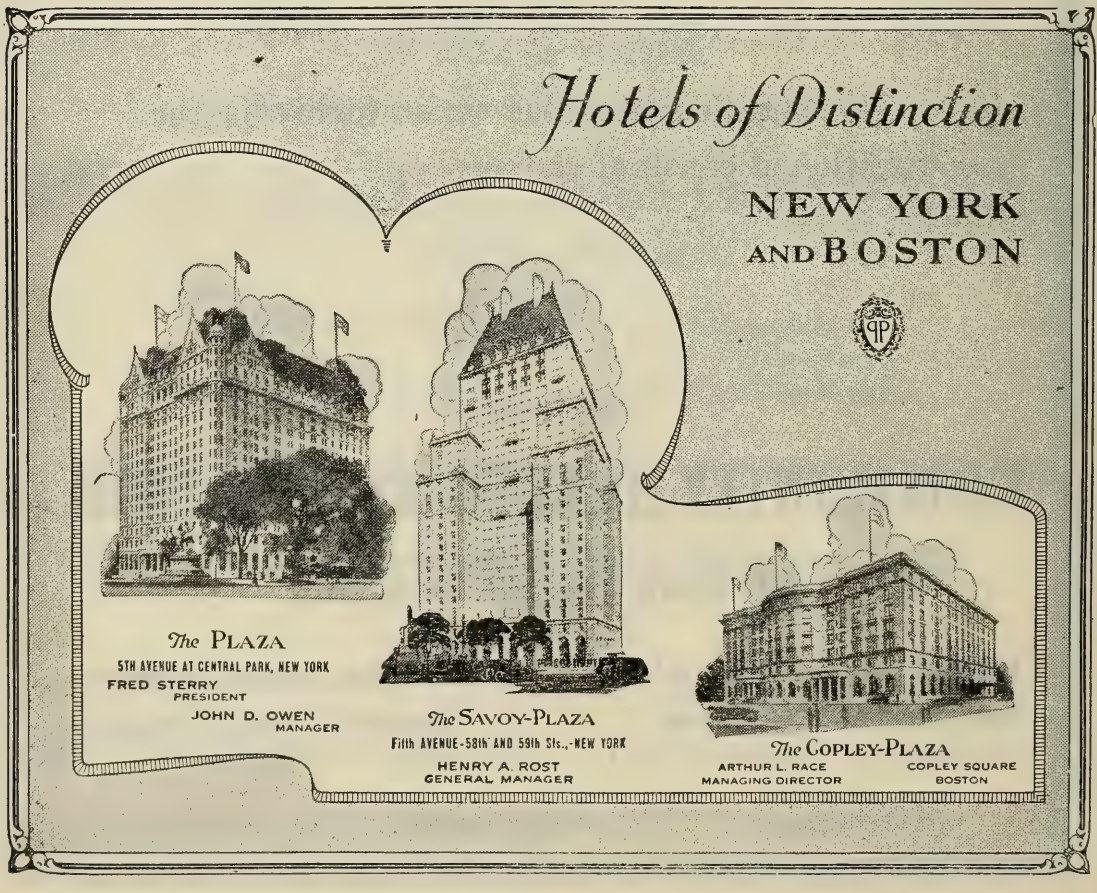
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fiddled for dances. With no opportunity of playing good music with others, he nevertheless kept alive his musical ambition, and constantly made notes for compositions, to be worked out at some future time. (His first manuscript, "Abendklänge," for pianoforte and some other instrument, was written when he was thirteen years old.) Profoundly unhappy, he was not understood by the villagers, but was looked on as a sort of crazy person. In 1843 he was sent by way of punishment to Kronstorf, where there were only one hundred and fifty inhabitants, but he was fortunately soon transferred to Steyr, where there was a fairly good organ and considerable attention was paid to church music. Bruckner had a pleasant recollection of this village, and in after years, when he would make excursions from Vienna, he would go either to Steyr or to St. Florian. Toward his end he prayed that, if he could not be buried under the great organ at St. Florian, he might rest in the churchyard at Steyr.

In 1845 Bruckner was appointed a teacher at St. Florian. He was happy there, and he was in a somewhat better pecuniary condition. As a teacher he received thirty-six florins a year; as an organist eight florins and free living. He said that he used to practise at that time ten hours a day on the pianoforte and three on the organ. He was undeniably industrious. In 1853 he visited Vienna to prove his ability before three then celebrated musicians, Simon Sechter, Ignaz



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Assmayer, Gottfried Preyer. He showed them his prowess as an organist and made a brilliant showing. At St. Florian Bruckner studied physics and Latin, and long afterward regretted that he had not studied more earnestly and with a broader view; for at last famous in Vienna as a musician and as an eccentric, he had little or no comprehension of anything in science, art, literature, politics. He was a musician and only a musician.

*
* *

Bruckner in 1856 was appointed organist of the old cathedral at Linz. Bishop Rudiger of that city took a warm interest in him and gave him the time to take lessons in Vienna.

Simon Sechter (1788–1867) was one of the most famous of all theorists and pedagogues. Bruckner chose him for his master. The pupil was then thirty-two years old, already an organist, improviser, ecclesiastical composer of some reputation, but he felt the need of a more thorough technical training. Sechter was a teacher of the technic of composition. His own works, masses and other music for the church, preludes, fugues and other pieces for the organ, two string quartets, variations for pianoforte, and, *mirabile dictu!* a burlesque opera, "Ali Hitsch-hatsch" (1844), were as dismally dry as his treatise on composition in three volumes. He had no imagination, no poetry in his soul, but he could be humorous at the expense of his pupils. He was incredibly

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fussy about detail in a composition; he would spend hours in the elaboration of a petty contrapuntal device and forget the importance of the general structure. So enamoured was he of brushwood that he did not see the imposing forest. He prized Sebastian Bach, thought well of Mozart and Haydn, accepted the earlier works of Beethoven; but of the more modern composers the only one whom he tolerated was Mendelssohn.

From 1856 to 1860 Bruckner went to Vienna to take lessons of this man. One of the most interesting discussions in Dr. Louis' biography is the discussion of the question whether Sechter was the proper teacher for Bruckner, whether Sechter did not do him harm. Did not Bruckner need a master who would insist on the value of proportion, moderate his volubility, repress his desire to over-elaborate an idea? Furthermore, were not Bruckner's habits of thought too deeply rooted at the time he sought Sechter's tuition? Bruckner's contrapuntal skill, as displayed in improvisations on the organ, has passed into a tradition, but there is comparatively little of it revealed in the greater number of his symphonies. Dr. Louis insists that certain brave features of Bruckner's art, as his pure harmonic writing and the euphony of the passages for brass choir when the progressions are in the manner of a choral, are due not so much to any skill in orchestration as to Sechter's indefatigable training. On the other hand, a grand and

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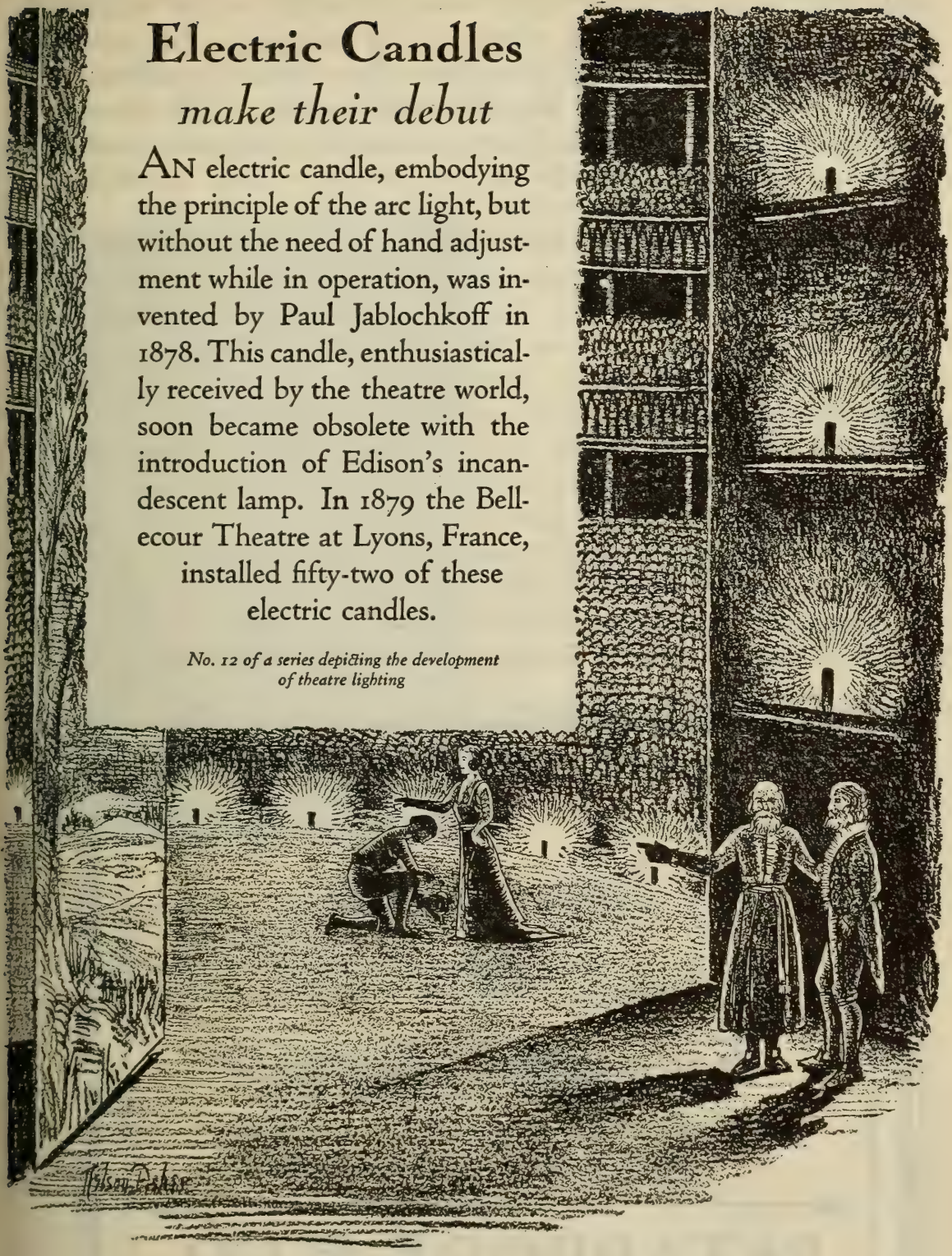
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noble effect in any one of the symphonies may be followed by fatiguing and apparently interminable pages of sheer pedantry. For neither Sechter nor Bruckner seemed to have the slightest idea of the necessity of a practical knowledge of architectonics in music. The reproach made against pages in Bruckner's symphonies—that they are formless, illogical, fragmentary, episodic—is not always without foundation. The zeal of Sechter exaggerated the inherent faults of the pupil.

Yet Bruckner profited in a way by Sechter's training, so that he astonished his master, Hellmesberger, Herbeck, Dessoff, and Becker, when he submitted himself to them for an examination in counterpoint. Herbeck, who had even then some idea of Bruckner's skill, proposed that, if the applicant were able to develop in fugued style, on pianoforte or organ, a theme then given, the result should be considered as proof of his ability more than any display of knowledge by word of mouth. Bruckner accepted the offer, and they all went to a church. Sechter gave a theme of four measures. Herbeck asked Dessoff to add four more; and, when Dessoff refused, Herbeck lengthened the theme by eight measures, at which Dessoff exclaimed, "O you monster!" Bruckner studied the theme for some time, and he seemed anxious, so that the examiners were merrily disposed. At last

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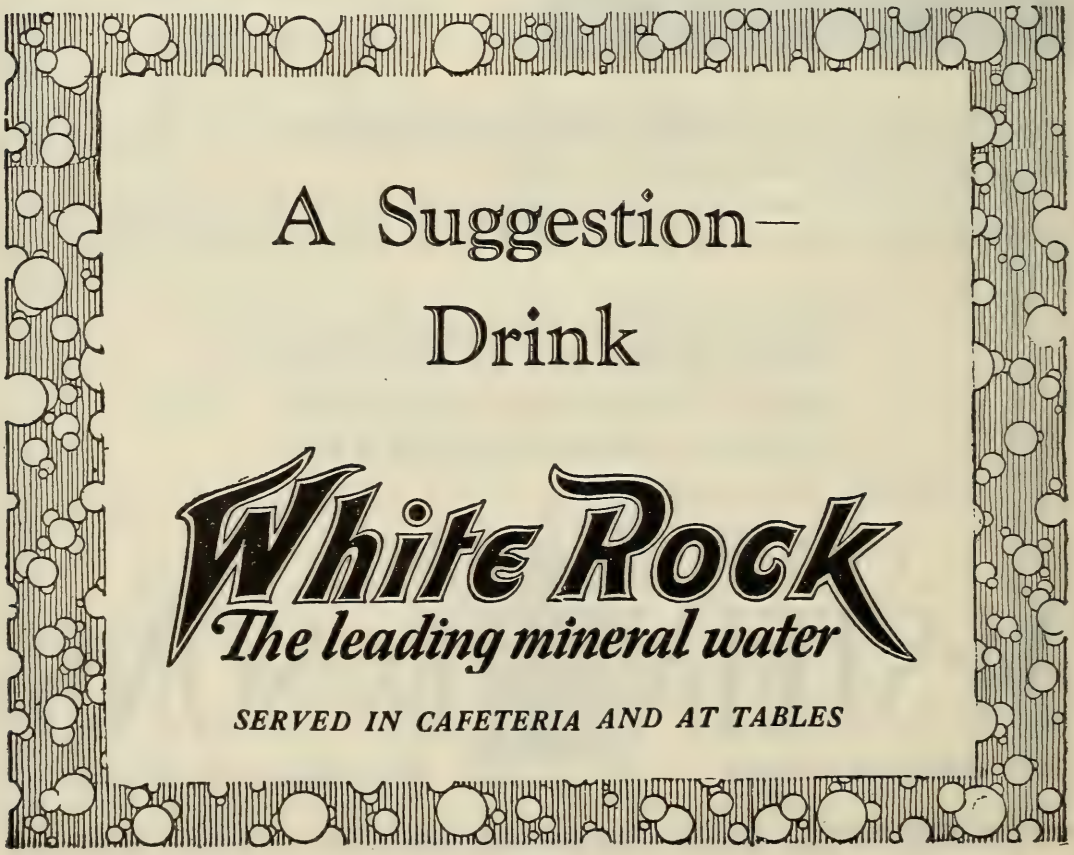
he began his introduction, which was followed by a master fugue, then by an improvisation. All wondered, and Herbeck said: "He should examine us."

* * *

When Bruckner was thirty-seven years old, he studied theory and instrumentation with Otto Kitzler (born in 1834 at Dresden; he retired into private life in 1898), then opera conductor at Linz. Kitzler was a modern of the moderns, and from him Bruckner learned much about the music of Wagner, whom he worshipped with a childlike devotion. Whether this worship was favorable to the development of Bruckner's own individuality is a question that may be argued by those who have no regular waste-pipe for their intellect. Bruckner met Wagner for the first time at the performance of "Tristan and Isolde" at Munich, in 1865. It was Bruckner's ambition to carry Wagner's theories about opera into absolute music, to utilize his theories for orchestral advantage.

Bruckner's fame began to grow as a composer. The Mass in D minor (1864), the Symphony in C minor of 1865–66, a cantata, and the "Germanenzug" for male voices with brass instruments gave him local and provincial reputation, but later in the sixties his name began to appear in the Viennese journals, and in the fall of 1868 he moved to Vienna.

Johann Herbeck, conductor and composer, did not lose sight of Bruckner after the memorable examination. As a conductor, Herbeck had done much for composers of the modern and romantic school of



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his period by producing their works. He was the first in Vienna to appreciate the talent or genius of Bruckner, though he was not a blind enthusiast. In 1867 he produced Bruckner's Mass in D minor, and when Sechter died Herbeck at once thought of the organist in Linz as the legitimate successor to the chair of organ and counterpoint in the Vienna Conservatory of Music.

Bruckner was not persuaded easily to leave Linz. He appreciated the honor of the invitation, but what had he in common with Viennese life? He consented finally, and was enrolled as teacher of harmony, counterpoint, and organ. Three years later he was made a professor, and after a service of twenty-three years he retired in the course of the season 1891–92. In 1878 he was appointed organist of the Royal Orchestra, and three years before this he was appointed lecturer on musical theory at the University of Vienna, in spite of the active opposition of Eduard Hanslick, his sworn foe. At last he was honored. At last he was comparatively free from pecuniary embarrassment, for his manner of life was simple.

Friends of Bruckner have deplored for his own sake his departure from Linz. They have said that, as a composer, in that town he would have written more spontaneous, richer, and more individual music. This question is discussed by Dr. Louis at length, although he admits the futility in general of reasoning on the premise, "What

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Frau von Schnorr's illness proved to be a severe cold followed by long continued hoarseness. At last, the Schnorrs telegraphed that they were coming. Wagner replied with the telegram: *gg, gde, cde, gde, cde, gef, df, gfe, de.* The musical reader, familiar with the score of *Tristan,* will recognize the signal of the shepherd, wild with joy at Isolde's coming. But the telegraph clerk was not musical, and refused to accept a cypher message . . . less it might be dangerous to the State!

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might have happened if —?" Bruckner heard more music at Vienna, that of his own and that of other composers. The performance of his First Symphony at Linz was eminently unsatisfactory. In Vienna there was the brilliant orchestra, there were well-trained choruses. No doubt in his private life he would have been happier at Linz.

The Viennese public is musically a peculiar one. Dr. Louis' characterization of it is elaborate and at the same time sharp. It has been commonly reported that this public was antagonistic to the music of Bruckner; that it would not listen to it; that it yawned or left the hall. Dr. Louis asserts that the report is without foundation; that the attitude of this public was warm and sympathetic from the very beginning; that there was also a "Bruckner public," which grew in size and influence year by year.*

Even Hanslick was obliged in his reviews to acknowledge constantly the enthusiasm of the audience whenever a work by Bruckner was performed. As early as 1873 a Viennese audience welcomed the Second Symphony with enthusiasm. For, as Dr. Louis remarks, the Viennese are stirred by the charm of euphony and by compelling rhythm. Whether this public is truly musical is another question, and it is discussed by Dr. Louis.

*This statement concerning Bruckner's large public is directly at variance with statements made by Decsey and others.

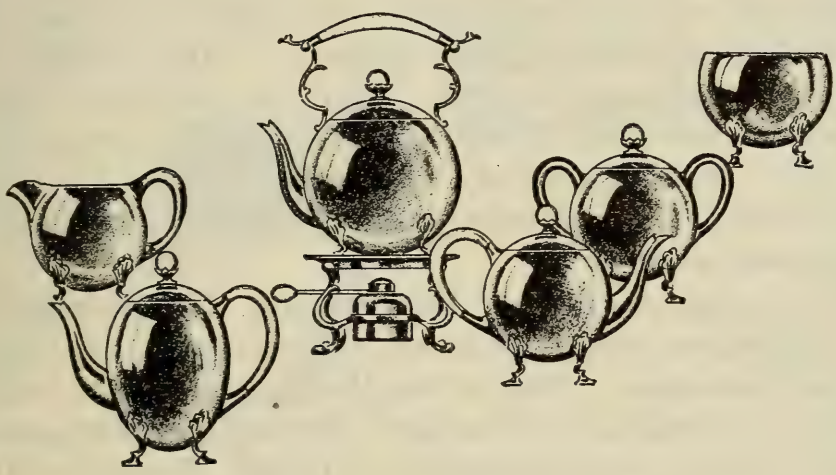
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Furthermore, Bruckner's cause was maintained by the partisans of Wagner, who put the former in opposition to Brahms. The opposition was unnecessary; it embittered Hanslick against Bruckner, but it was of much consequence to the latter, whose peculiar, almost clownish appearance and manners would easily have prejudiced many against him. Hanslick wielded a great influence. Other critics followed him in opinion and aped his style. Only a few espoused Bruckner's cause, and of these Hugo Wolf* and Theodor Helm were the most conspicuous of the comparatively uninfluential. It has been said that Brahms himself had no prejudice against Bruckner, at whose funeral he was a sincere mourner.†

There are allusions in the "Herzogenberg Correspondence"‡ to Brahms' disposition toward Bruckner, the composer, but there is no direct, frank statement. Elisabet von Herzogenberg wrote to Brahms, apropos of a performance of Bruckner's Seventh Symphony conducted by Arthur Nikisch from manuscript at Leipsic, December 30, 1884:

*For Wolf's admiration as musician and critic for Bruckner see Dr. Ernst Decsey's "Hugo Wolf," vol. i pp. 97–99 (Leipsic and Berlin, 1903).

†It is a singular fact that Miss Florence May, in her voluminous life of Brahms (London, 1905), mentions Bruckner only once. In describing the musical life of Vienna in 1862, she says: "Anton Brueckner [*sic*] was favorably esteemed by some of the first resident musicians, though he had not yet been called there" (vol. ii. p. 4).

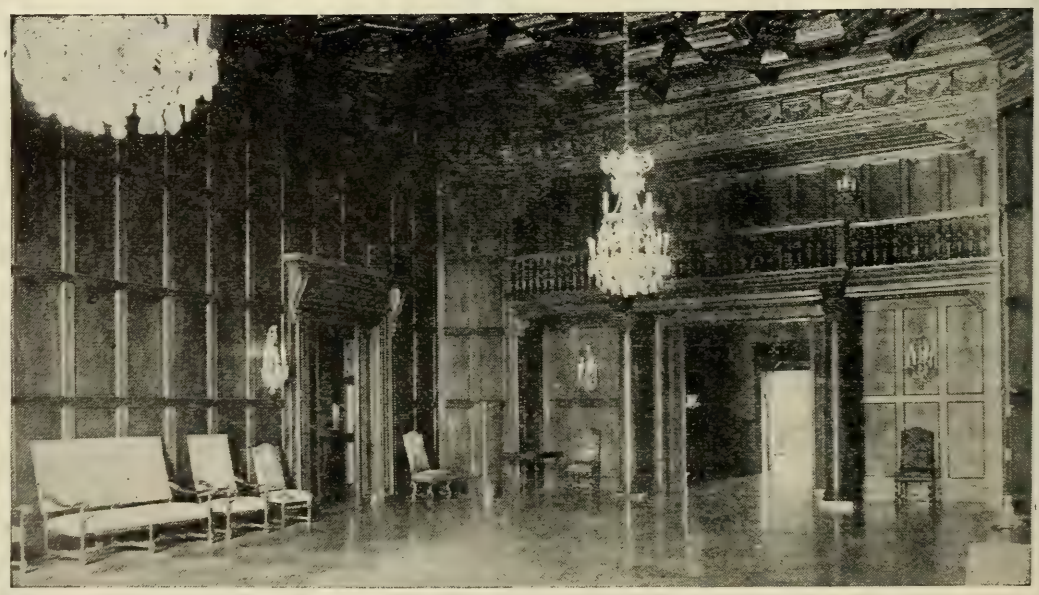
‡"Johannes Brahms: The Herzogenberg Correspondence," edited by Max Kalbeck, translated by Hannah Bryant (New York, 1909).

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*This was the third symphony in D minor, the one dedicated to Richard Wagner.

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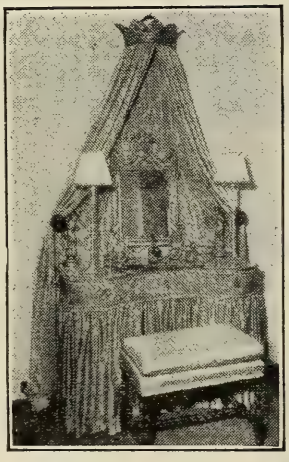
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was written January 12, 1885.) "I advise you to get them to look at, with a view to steeling your mind and your judgment. You will not want me!" A row of asterisks follows the last sentence. Did Brahms speak more plainly in the omitted passage against Bruckner's music? It would seem so; for Mme. von Herzogenberg answered two days afterward: "It has done us a world of good, inducing a state of sudden placidity which enables us to listen to the most extravagant nonsense about poor Bruckner, so strengthened are we by the approval of one on whom we 'invincibly depend,' as Hölderlein (whom I am reading) says of Schiller. But although we can arm ourselves with placidity at a pinch, no one can console us for the fact that, in this world of so-called culture, there are so many, many people ready to be imposed upon by any inflated windbag, if its appearance is made with due pomp. One or two not quite impossible *motifs*, like grease-spots swimming on the top of weak soup, and there we have '*Meister*' Bruckner's whole stock-in-trade, while those who do not make immediate obeisance are stamped as unbelieving Thomases, who want signs and wonders to convince them. I should just like to know who started the Bruckner crusade, how it came about, and whether there is not a sort of freemasonry among the Wagnerians. It certainly is rather like a game of taroc, or rather that form of whist, in which, when 'misery' is declared, the lowest card takes the trick." In 1886 she wrote to Brahms: "It always makes me furious to hear facts so

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grossly misrepresented, just as it does to watch the growing Bruckner craze, and I admire you for keeping a cool head."

From this it will be seen that in all probability Brahms did not conceal his dislike for Bruckner's music; that Elisabet, daughter of Freiherr Bodo Albrecht von Stockhausen and wife of Heinrich Picot de Peccaduc, Freiherr von Herzogenberg, was a woman of prejudices and a good hater.

*
* *

Bruckner made short journeys in Austria and pilgrimages to Bayruth. He visited Leipsic, Munich, and Berlin, to hear performances of his works. In 1869 he went to Nancy to compete with other organists at the dedication of a new organ in the Church of St. Epore. Dr. Louis has much to say about his then driving his competitors from the field; but whom did Bruckner have as rivals? Rigaun, Renaud de Vilbac, Stern, Girod, Oberhoffer, and others whose very names are almost forgotten. He visited Paris, and made the acquaintance

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Because of limited space, only the names of new subscribers will be printed from week to week, but it is proposed to print the entire list of subscribers, alphabetically arranged, in Programme Book 23 of April 19–20.

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of Auber and Gounod. In 1871 he gave an organ recital, or two or three recitals, in Albert Hall, but it was then said that he was awkward in handling the mechanical devices of the instrument, and that he showed an imperfect knowledge of the art of registration. Dr. Louis does not mention this adverse criticism, but anyone acquainted with organs in Austria and Germany at that time would easily believe the criticism to be well founded.

As a teacher at the Conservatory, Bruckner was a singular apparition, yet his classes were crowded by those who respected his ability and character while they wondered at his ways. There was a clique against Wagner in the Conservatory. Bruckner was known as a Wagnerite; the young romanticists among the students gathered around him, and so Felix Mottl, Arthur Nikisch, Gustav Mahler, Emil Paur, Josef Schalk, Ferdinand Löwe, were not only his pupils, they were his long and tried friends.

Bruckner saw nothing, remembered nothing, learned nothing from travel or by his life in Vienna. Nothing broadened his horizon. He passed in Vienna as an "original." He was without manners or graces of any kind. His personal appearance and his dress provoked the smiles of those who did not know him, but the sterling worth of the man within won all hearts, save that of Hanslick. As Dr. Louis says: "A man of fine feelings might smile at Bruckner's appearance; he would not laugh at it." With Bruckner's simplicity was mingled "peasant shrewdness." He was extravagant in his expressions of gratitude; he was distressingly grateful, so surprised did he appear to be when anyone showed him a slight kindness.

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It has been said that Brahms was a born bachelor. Bruckner should have married, but poverty forbade him a wife until it was too late for him to think of it, nor was he ever drawn toward light o' loves. He was a man of a singularly modest and pure nature, and what is related of Sir Isaac Newton may truly be said of Bruckner: his life was absolutely without the pleasure or the torment of love in any one of its forms or disguises.

He liked good cheer in moderation, and one of his petty passions was the enjoyment of Pilsener beer, which he gave up with extreme unwillingness when the physician ordered a rigorous diet for his dropsy. "But," says Louis, "in this he was not given to excess, although, a true German, he could carry a large amount."

He was dependent on his salary, for his compositions brought him scarcely anything. He received one hundred florins for his "Te Deum," but his first six symphonies were published at his own expense and at that of some of his friends.

A few years before his death he was honored in a manner that consoled him for many disappointments. Brahms had been given by the University of Breslau an honorary degree, and Bruckner desired a like recognition. In 1891 the University of Vienna gave to him the honorary degree of Doctor, and the rector professor, Dr. Exner, paid in the presence of the public a glorious tribute to him, ending with these words: "I, the *rector magnificus* of the University of Vienna, bow myself before the former assistant teacher of Windhag." Nor were these words merely an official compliment, for Exner, a man of fine musical taste, was an ardent admirer of Bruckner's talent.



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Bruckner's health was robust until about 1890, when symptoms of dropsy were unmistakable. He had begun his Ninth Symphony in 1890, and he hoped earnestly to complete it, for he dreaded the rebuke given to the unfaithful servant. That he died before the finale was written is to Dr. Louis symbolical of the tragedy of the composer's career.

To sum up this career, Dr. Louis quotes a Latin sentence that Bruckner, with his slight knowledge of Latin, could have put into German. It is one of the most consoling sentences in the New Testament, and Bruckner had the faith that brings the blessing: "*Beati pauperes spiritu, quoniam ipsorum est regnum coelorum.*"

*
* *

It is not the purpose of these programme books to speak concerning the technical or æsthetic worth of pieces performed at the concerts; yet it may help to a better understanding of the music itself, if light be thrown on the personal nature and prejudices not only of the composer, but of his contemporaneous partisans and foes. This simple man, who had known the cruelest poverty and distress, and in Vienna lived the life of an ascetic, made enemies by the very writing of music.

Bruckner was unfortunate in this: he was regarded, justly or unjustly, as a musician pitted by the extreme Wagnerites against Brahms, the symphonist. The friends, or rather the idolaters, of Brahms, claimed that the Wagnerites had no symphonist among them; that, disturbed by the prominence of Brahms in the realm of absolute music, they hit upon Bruckner as the one to put Brahms and his followers to confusion. As though there could be rivalry between an opera-maker and a sym-



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phonist! But the critic Eduard Hanslick was a power in Vienna. For some reason or other—unworthy motives were ascribed to him by the Wagnerites—Hanslick fought Wagner bitterly, and some said that his constant and passionate praise of Brahms was inspired by his hatred of the man of Bayreuth. Bruckner was an intense admirer of Wagner; his own symphonies were certainly no ordinary works; therefore he was attacked bitterly in the journals and in society by Hanslick and his friends.

There appeared in Vienna in 1901 a little pamphlet entitled "Meine Erinnerung an Anton Bruckner." The writer was Carl Hruby, a pupil of Bruckner. The pamphlet is violent, malignant. In its rage there is at times the ridiculous fury of an excited child. There are pages that provoke laughter and then pity; yet there is much of interest about the composer himself, who now, away from strife and contention, is still unfortunate in his friends. We shall pass over Hruby's ideas on music and the universe, nor are we inclined to dispute his proposition (p. 7) that Shakespeare, Goethe, Beethoven, Wagner, were truer heroes and supporters of civilization than Alexander, Cæsar, Napoleon, who, nevertheless, were, like Hannibal, very pretty fellows in those days. When Hruby begins to talk about Bruckner and his ways, then it is time to prick up ears.

As a teacher, Bruckner was amiable, patient, kind, but easily vexed by frolicsome pupils who did not know his sensitive nature. He gave each pupil a nickname, and his favorite phrase of contentment and disapproval was "Viechkerl!"—"You stupid beast!" There was a young fellow whose name began "Sachsen"; but Bruckner could never



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remember the rest of it, so he would go through the list of German princes, "Sachsen"——, "Sachsen"——, "Sachsen-Coburg-Gotha, Sachsen"—— and at last the name would come. Another pupil, afterwards a harp virtuoso, was known to his teacher only as "Old Harp." Bruckner had a rough, at the same time sly, peasant humor. One of his pupils came into the class with bleached and jaded face. Bruckner asked what ailed him. The answer was: "I was at the Turnverein till two o'clock." "Yes," said Bruckner, "oh, yes, I know the Turnverein that lasts till two A.M." The pupil on whom he built fond hope was Franz Nott, who died young and in the mad-house. When Bruckner was disturbed in his work, he was incredibly and gloriously rude.

Bruckner was furious against all writers who discovered "programmes" in his music. He was warmly attached to the ill-fated Hugo Wolf, and was never weary of praising the declamation in his songs: "The fellow does nothing all day but compose, while I must tire myself out by giving lessons"; for at sixty years Bruckner was teaching for three guldens a lesson. Beethoven was his idol, and after a performance of one of the greater symphonies he was as one insane. After a performance of the "Eroica," he said to Hruby,—would that it were possible to reproduce Bruckner's dialect,—"I think that if Beethoven were alive, and I should go to him with my Seventh Symphony and say, 'Here, Mr. Van Beethoven, this is not so bad, this Seventh, as certain gentlemen would make out,' . . . I think he would take me by the hand and say, 'My dear Bruckner, never mind, I had no better luck; and the same men who hold me up against you even now do not understand my last quartets, although they act as if they understood

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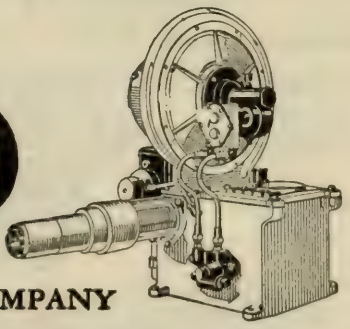
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them.' Then I'd say to him, 'Excuse me, Mr. Van Beethoven, that I have gone beyond you in freedom of form, but I think a true artist should make his own forms for his own works, and stick by them.' " He once said of Hanslick: "I guess Hanslick understands as little about Brahms as about Wagner, me, and others. And the Doctor Hanslick knows as much about counterpoint as a chimney-sweep about astronomy."

Hanslick was to Bruckner as a pursuing demon. (We are giving Hruby's statement, and Hanslick surely showed a strange perseverance and an unaccountable ferocity in criticism that was abuse.) Hruby likens this critic to the *Phylloxera vastatrix* in the vineyard. He really believes that Hanslick sat up at night to plot Bruckner's destruction. He affirms that Hanslick tried to undermine him in the Conservatory and the Imperial Chapel, that he tried to influence conductors against the performance of his works. And he goes so far as to say that Hans Richter, thus influenced, had never performed a symphony by Bruckner in England. As a matter of fact, Richter produced Bruckner's Seventh in London, May 23, 1887. There is a story that when the Emperor Franz Josef asked Bruckner if he could honor him in any way, he asked if the Emperor would not stop Hanslick abusing him in print.

He was never mean or hostile toward Brahms. as some would have had him. He once said that Brahms was not an enemy of Wagner, as the Brahmsites insisted; that down in his heart he had a warm admiration for Wagner, as was shown by the praise he had bestowed on "Die Meistersinger."

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Although he had the religion of a child, he had read the famous book of David Strauss, and he could talk about it reasonably. Some one asked him about the future life and prayer. "I'll tell you," he replied. "If the story is true, so much the better for me. If it is not true, praying cannot hurt me."

*
* *

Performances of Bruckner's symphonies at these concerts in Boston:
1887, February 5, No. 7, in E major.
1899, February 11, No. 4, in E-flat major, "Romantic."
1901, March 9, No. 3, in D minor.
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The "Te Deum" was performed in Boston by the Cecilia Society, December 12, 1905.

The Adagio from the String Quintet was played at a Kneisel Quartet concert, November 23, 1886.

*
* *

List of Bruckner's Works.

Bruckner's First Symphony was in F minor. He wrote it in 1862, when he was a pupil of Kitzler, who tells us that it was mere student work, uninspired, and that he did not praise Bruckner for it at the time. The manuscript was either lost or destroyed.

The following date of first performances are given, subject to correction. There is as yet no biography of Bruckner that is authoritative in matters of detail, and in the books and pamphlets about Bruckner that are already published there are some contradictory statements.

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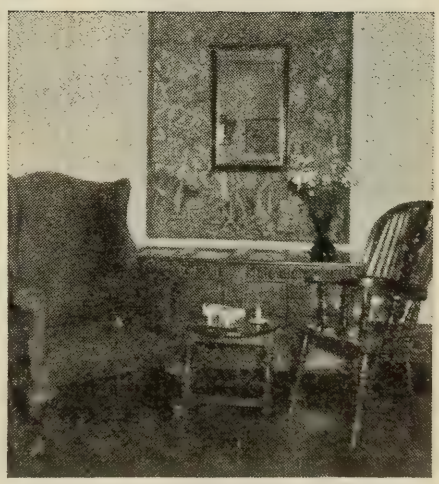


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First performed in Linz, May 9, 1868. The orchestra made a sad mess of its task. First performance in Vienna at a Philharmonic concert, December 13, 1891. Bruckner completed the Scherzo, May 25, 1865, while he was sojourning in Munich to see the first performance of "Tristan und Isolde." In 1890–91 he revised thoroughly the symphony and dedicated it to the University of Vienna in gratitude for the bestowal of the degree upon him: *"Universitati Vindobonensi primam suam symphoniam d. d. venerabundus Antonius Bruckner, doctor honorarius."*

A Symphony in F minor composed at Linz in 1869 is in manuscript in the Bruckner Museum of that city.

At Vienna from February to September, 1869, he worked on a symphony in D minor. This was never performed or published, and the composer expressly annulled it.

Symphony in C minor, No. 2. Composed in 1871–72 and dedicated to Franz Liszt. First performed under the direction of the composer in Vienna, October 26, 1873. Herbeck conducted it in Vienna in 1876, and it was performed at a Philharmonic concert in that city in 1894. Herbeck said to Bruckner after the rehearsal: "I have not yet paid you any compliment, but I tell you that, if Brahms were able to write such a symphony, the hall would be demolished by the applause."

Symphony in D minor, No. 3. Bruckner composed it in 1873, asked for Wagner's judgment on it, and dedicated it to "Master Richard Wagner in deepest reverence." The first performance was at Vienna



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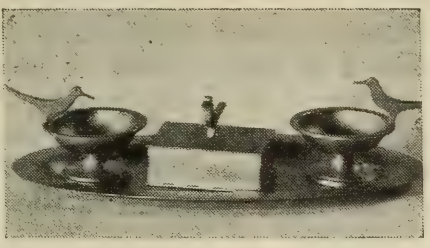
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under Bruckner's direction, December 16, 1877. There were performances of it in Vienna in 1891 and 1892, as there have been since 1892. Bruckner revised this symphony twice, in 1876–77 (this score was published in quarto) and in 1888–89 (new score in octavo).

Symphony in E-flat major, No. 4. The "Romantic," composed in 1874, revised in 1878, and the Finale rewritten in 1879–80. It is dedicated to the Prince Constantin Fürsten zu Hohenlohe-Schillingsfürst, the Lord Marshal to the Emperor of Austria and the husband of the daughter of Liszt's friend, the Princess Caroline Wittgenstein. "The first performance was in Vienna, February 20, 1881." Yet Franz Brunner says the first performance in Vienna was at a Philharmonic concert led by Richter in 1886. There have been many performances of this symphony.

Symphony in B-flat major, No. 5. Composed in 1875–78, it was dedicated to Karl von Stremayr, who as Minister of Public Instruction had been influential in the appointment of Bruckner as a lecturer to the University of Vienna. The score was published after Bruckner's death and the dedication was then omitted. The first performance was led by Franz Schalk at Graz, April 8, 1894. The symphony was performed at Budapest, December 18, 1895.

Symphony in A major, No. 6. Composed in 1879–81, it bears no dedication. It is said that Bruckner intended to dedicate it to R. von Oelzelt, his landlord. The Adagio and Scherzo were first performed in Vienna, February 11, 1893, under the leadership of Wilhelm Jahn. The whole symphony was performed in Vienna in 1899 under the leadership of Gustav Mahler.

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Symphony in E major, No. 7. Composed in 1881–83 and dedicated to Ludwig II., King of Bavaria, it was published in 1885. The statement is often made that the Adagio was composed as funeral music in memory of Richard Wagner. As a matter of fact, this Adagio was completed in October, 1882. Wagner died February 13, 1883. The singular statement has been made that a premonition of Wagner's death inspired Bruckner to compose a dirge,—this Adagio. Bruckner, who had what the Germans call "peasant cunning," may have agreed to this in the presence of those who were thus affected by the thought, but he himself knew, as will be seen by his letters to Felix Mottl in 1885 concerning the first performance at Carlsruhe, that the movement had not in all respects the character of a dirge. Indeed he pointed out the measures of the funeral music: "At X in the Adagio (Funeral music for tubas and horns)," etc.; also, "Please take a very slow and solemn tempo. At the close in the Dirge (In memory of the death of the Master), think of our Ideal! . . . Kindly do not forget the *fff* at the end of the Dirge." The first performance of the symphony was at Leipsic, December 30, 1884, when Arthur Nikisch conducted the work at a theatre concert in aid of a Wagner Monument Fund, as some say, though the *Neue Zeitschrift für Musik* (1885, p. 17), reviewing the performance, said nothing about any purpose for which the concert was given. The composer was present. The symphony was performed at Munich, March 10, 1885, with Levi as conductor. Dr. Muck conducted the symphony at Graz, March 14, 1886, and this was the first performance in Austria. Bruckner was present, and also at the per-

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formance led by Dr. Muck in Berlin, January 6, 1894. Hans Richter brought out the symphony at a Philharmonic concert, Vienna, March 21, 1886, and at London, May 23, 1887. The first performance in the United States was at Chicago by Theodore Thomas's orchestra, July 29, 1886.

Symphony in C minor, No. 8. Composed in 1885–90 and dedicated to the Emperor of Austria. First performance in Vienna, December 18, 1892.

Symphony in D minor, No. 9. The first movement was composed in 1891–93, the Scherzo in 1893–94, and the Adagio was completed November 30, 1894, but according to some on October 31 of that year. There are only sketches for the finale, and Bruckner, feeling his strength waning, suggested that his "Te Deum" might be used as the finale in performances of the symphony. There is a tradition that Bruckner purposed to dedicate the work "to the dear Lord." The first performance was by the Vienna Academic Wagner Society and the Vienna Concert Society at Vienna, February 11, 1903. Ferdinand Löwe conducted, and the "Te Deum" was added as the finale.

***

Bruckner also composed:—

An overture in G minor was published in 1921 by Alfred Orel of Vienna with a study of Bruckner's unknown "Earl Works."

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"Ave Maria," for four voices and organ accompaniment, was composed in 1856. In 1861 he turned the work into a seven-voiced *a cappella* chorus, and it was performed at Linz as an offertory, May 12, of that year.

Mass in D minor. Composed in 1864 and performed that year in the Linz cathedral, afterward in concert. It was revised in 1876.

Mass in E minor. Eight-voiced chorus with brass instruments, 1868, performed at Linz, September 30, 1869.

Mass in F minor, performed at Vienna in 1872.

"Te Deum," for solo voices, chorus, orchestra, and organ *ad lib.*, first performed at Vienna with accompaniment of two pianofortes in 1885. Performed in 1886 at Vienna for the first time with orchestra.

"150th Psalm," for solo voices, chorus, and orchestra, composed expressly for concert use and for a festival of the German Music Societies. First performed at Vienna in 1892 and led bv Mr. Wilhelm Gericke.

"Pange lingua" and "Tantum ergo" (1868), now known as "Tantum ergo"; antiphon, "Toto pulchra es," for mixed chorus and organ; "Ave Maria," for soprano, two altos, two tenors, and two basses; Graduale (1879); four graduales, for four voices,—"Christus factus est," "Locus iste," "Os justi meditabitur" (1879), and "Virga Jesse floruit" (1885); "Ave Maria," for alto with organ accompaniment (1882).

"Helgoland," for male chorus and orchestra, first performed at Vienna, October 8, 1893.

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"Germanenzug," for male chorus and orchestra. This took the prize at the Upper Austria Sangerbundesfest in 1865.

"Das höhe Lied," for two tenors, a solo baritone, four-and afterward eight-voiced male chorus (with *bouche fermee*). and orchestra, composed in December, 1876. The work was revised, and the "Brummchor," on account of its difficulty, was replaced by strings. The original score is lost.

"Um Mitternacht," male chorus with humming accompaniment; "Träumen und Wachen," male chorus with tenor solo, performed in Vienna, January 15, 1891; "O Könnt' ich dich beglücken!" tenor and baritone solos with male chorus; "Der Abendhimmel," tenor solo male chorus, and pianoforte accompaniment.

String Quintet in F major, performed by the Hellmesberger Quartet, January 8, 1885.

"Erinnerung," for pianoforte, published after the composer's death.

The singer Rosa Papier once asked Bruckner why he did not write songs like those of "Doktor Brahms." "He answered, 'I könnt's schon, wenn i woll't, aber i will nit' " (I could do it if I wanted to, but I won't). The few songs of Bruckner that are known and published are almost puerile,—"Amaranths Waldeslieder" and "Im April."

* * *

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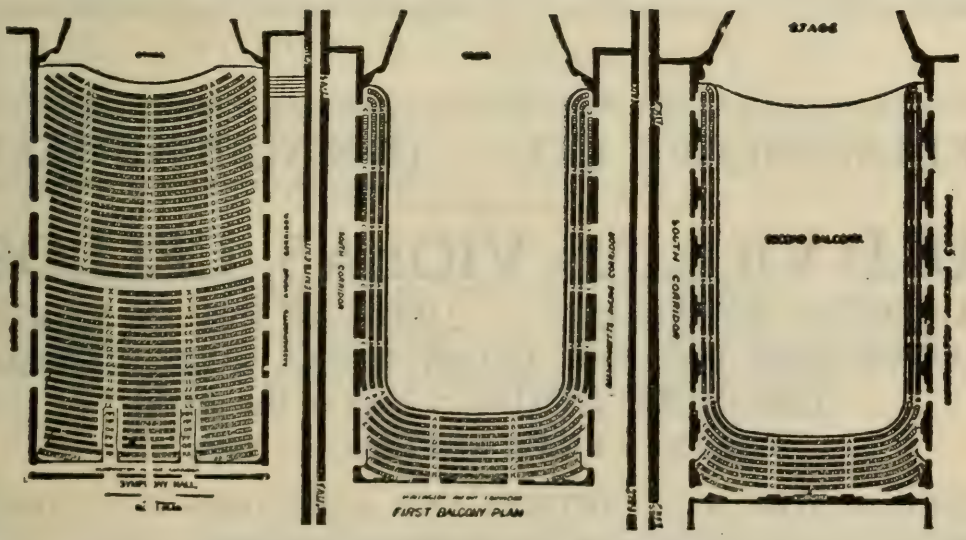
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"What elicits our sympathy for Bruckner both as man and artist, and also what had a great deal to do with his future reputation, was his large idealism, a characteristic altogether too rare in our day. Think of this schoolmaster and organist, risen from the poorest surroundings and totally lacking in education, but steadfastly composing symphonies of dimensions hitherto unheard of, crowded with difficulties and solecisms of all kinds, which were the horror of conductors, performers, listeners and critics, because they interfered sadly with their comfort. Think of him thus going unswervingly along his way toward the goal he had set himself, in the most absolute certainty of not being noticed and of attaining nothing but failure—and then compare him with our fashionable composers borne on by daily success and advertisement, who puzzle out their trifles with the utmost *raffinerie;* and then bow in homage to this man, great and pathetic in his naïveté and his honesty. I confess that scarcely anything in the new symphonic music can weave itself about me with such wonderful magic as can a single theme or a few measures of Bruckner. . . . In the strife between the Brahms and Bruckner factions in Vienna I was once asked my opinion of the two men. I replied that I wished that nature had given us one master in whom the characteristics of both composers were united—the monstrous imagination of Bruckner with the eminent possibilities of Brahms. That would have given once more a great artist."

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I. Allegro, ma non troppo, un poco maestoso.
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IV. Presto.
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Chorus: Allegro assai.
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Boston Symphony Orchestra

INC

SERGE KOUSSEVITZKY, Conductor

FORTY-EIGHTH SEASON, 1928-1929

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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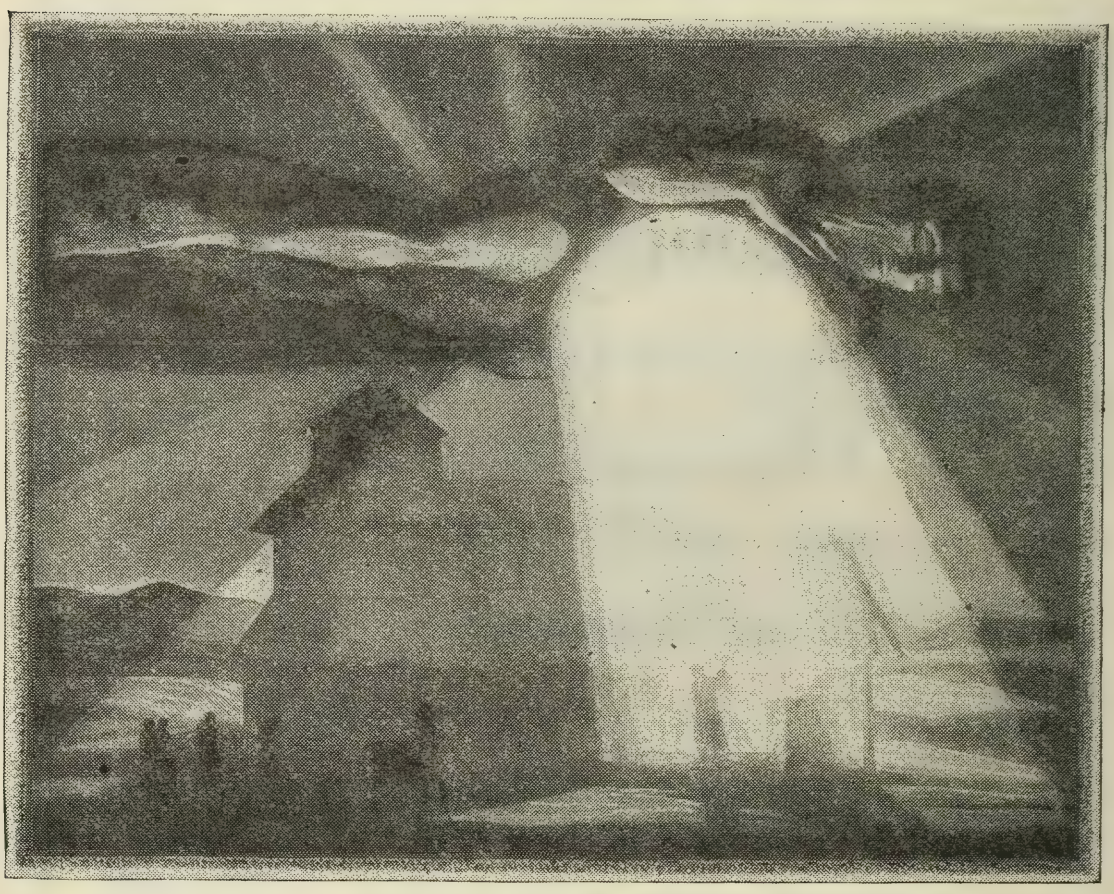
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Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Jacob, R.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. *(E-flat Clarinet)*	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Raichman, J.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
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Twenty-first Programme

FRIDAY AFTERNOON, MARCH 29, at 2.30 o'clock

SATURDAY EVENING, MARCH 30, at 8.15 o'clock

Beethoven . . . . Symphony No. 1 in C major, Op. 21

I. Adagio molto; Allegro con brio.
II. Andante cantabile con moto.
III. Menuetto: Allegro molto e vivace; Trio.
IV. Finale: Adagio; Allegro molto e vivace.

Beethoven . . . . . Symphony No. 9, in D minor with final chorus on Schiller's Ode to Joy, Op. 125

I. Allegro, ma non troppo, un poco maestoso.
II. Molto vivace: Presto.
III. Adagio molto e cantabile.
IV. Presto.
Allegro assai.
Presto.
Baritone Recitative.
Quartet and Chorus: Allegro assai.
Tenor Solo and Chorus: Allegro assai vivace, alla marcia.
Chorus: Allegro assai.
Chorus: Andante maestoso.
Adagio, ma non troppo, ma divoto.
Allegro energico, sempre ben marcato.
Quartet and Chorus: Allegro ma non tanto; Prestissimo.

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DEVORA NADWORNEY, Contralto
CHARLES STRATTON, Tenor
FRASER GANGE, Bass

There will be an intermission after Beethoven's first symphony

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Symphony No. 1, in C major, Op. 21 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven had composed two works for orchestra before the completion and performance of his first season,—the Concerto for pianoforte and orchestra, Op. 15 (1796); the Concerto for pianoforte and orchestra, Op. 19 (1794–95). It is probable that Beethoven meditated a symphony in C minor: there are sketches for the first movement. Nottebohm, studying them, came to the conclusion that Beethoven worked on this symphony in 1794 or early in 1795. He then abandoned it and composed the one in C major. Whether he used material designed for the abandoned one in C minor, or invented fresh material, this is certain: that the concert at which the Symphony in C major was played for the first time was announced in the *Wiener Zeitung,* March 26, 1800. It should be observed, however, that one of the phrases in the sketches for the earlier symphony bears a close resemblance to the opening phrase of the allegro molto in the Finale of the one in C major.

It is thought that Beethoven composed a few symphonies in Bonn. A symphony once thought by a few to have been composed at Bonn was found at Jena by Professor Fritz Stein and performed there

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January 17, 1910. The Boston Symphony Orchestra played it in Boston on December 30, 1911.

The first performance was at a concert given by Beethoven at the National Court Theatre, "next the Burg," Vienna, of April 2, 1800. The programme was a formidable one:

1. Grand symphony by the late Chapelmaster Mozart.
2. Aria from Haydn's "Creation," sung by Miss Saal.*
3. A grand concerto for pianoforte, played and composed by Beethoven.
4. A septet for four strings and three wind instruments, composed by Beethoven and dedicated to her Majesty the Empress, and played by Messrs. Schuppanzigh, Schreiber, Schindlecker, Bär, Nickel, Matauschek, and Dietzel.
5. A duet from Haydn's "Creation," sung by Mr. and Miss Saal.
6. Improvisation by Beethoven on Haydn's "Emperor's Hymn."
7. A new grand symphony for full orchestra by Beethoven.

The concert began at 6.30 P.M. The prices of admission were not raised. It was the first concert given in Vienna by Beethoven for his own benefit. A correspondent of the *Allgemeine Musikalische Zeitung* (October 15, 1800) gave curious information concerning the performance. It is not known which concerto Beethoven played; but the correspondent said it contained many beauties, "especially

*Miss Saal was the daughter of a bass, Ignaz Saal, a Bavarian, who was a favorite operatic singer at Vienna. She was the first to sing the soprano parts in Haydn's "Creation" and "Seasons." In 1801 she was engaged as a member of the National Opera Company, with a salary of fifteen hundred florins. She married in 1805, and left the stage. The picture of her made early in the nineteenth century is said to be unflattering to the verge of caricature.

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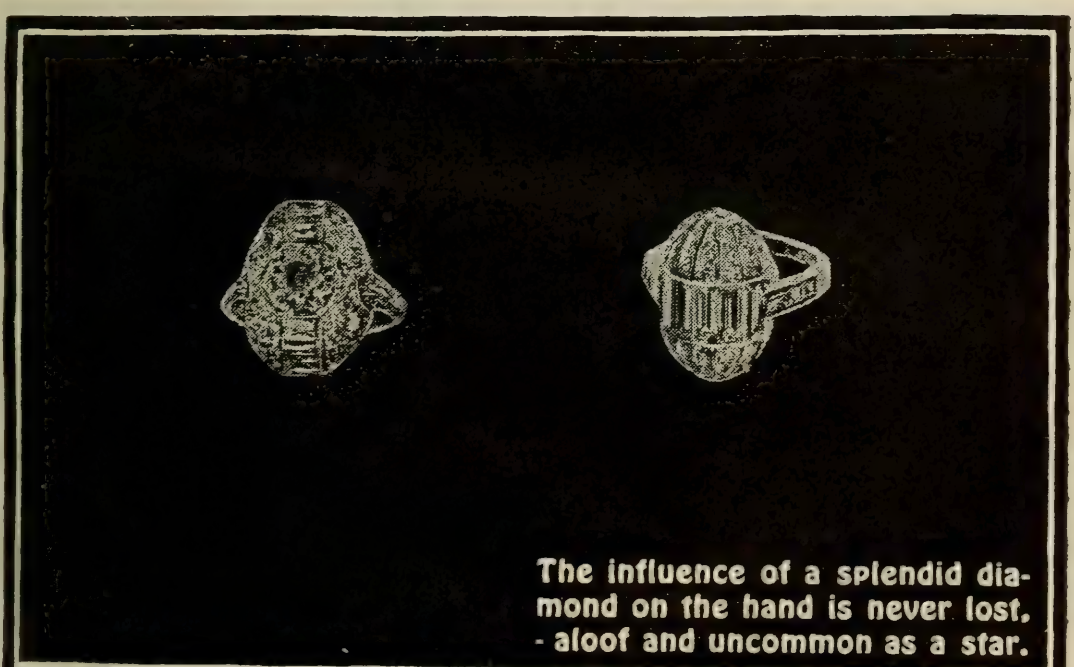
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in the first two movements." The septet, he added, was written "with much taste and sentiment." Beethoven improvised in masterly fashion. "At the end a symphony composed by him was performed. It contains much art, and the ideas are abundant and original, but the wind instruments are used far too much; so that the music is more for a band of wind instruments than an orchestra." The performance suffered on account of the conductor, Paul Wranitzky.* The orchestra men disliked him, and took no pains under his direction. Furthermore, they thought Beethoven's music too difficult. "In accompaniment they did not take the trouble to pay attention to the solo player; and there was not a trace of delicacy or of yielding to his emotional desires. In the second movement of the symphony they took the matter so easily that there was no spirit, in spite of the conductor, especially in the performance of the wind instruments. . . . What marked effect, then, can even the most excellent compositions make?" The septet gained quickly such popularity that it nettled the composer, who frequently said in after years that he could not endure the work. The symphony soon became known throughout Germany. The parts were published in 1801, and

*Paul Wranitzky (or Wraniczky), violinist composer, conductor, was born at Neureisch, in Moravia, in 1756; he died September 28, 1808, as conductor of the German Opera and Court Theatre at Vienna. He was a fertile composer of operas, symphonies, chamber music.

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dedicated to Baron von Swieten. The score appeared in 1820, and, published by Simrock, was thus entitled: "I^re Grande Simphonie en Ut Majeur (C dur) de Louis van Beethoven. Œuvre XXI. Partition. Prix 9 francs. Bonn et Cologne chez N. Simrock. 1953." Beethoven offered to the publisher Hofmeister the Septet, Op. 30, the Pianoforte Concerto, Op. 19, the Pianoforte Sonata, Op. 22, and the symphony, for seventy ducats, about $140, and he offered the symphony alone for about $50. He wrote to the publisher: "You will perhaps be astonished, that I make no difference between a sonata, a septet, and a symphony, but I make none, because I think that a symphony will not sell so well as a sonata, although it should surely be worth more."

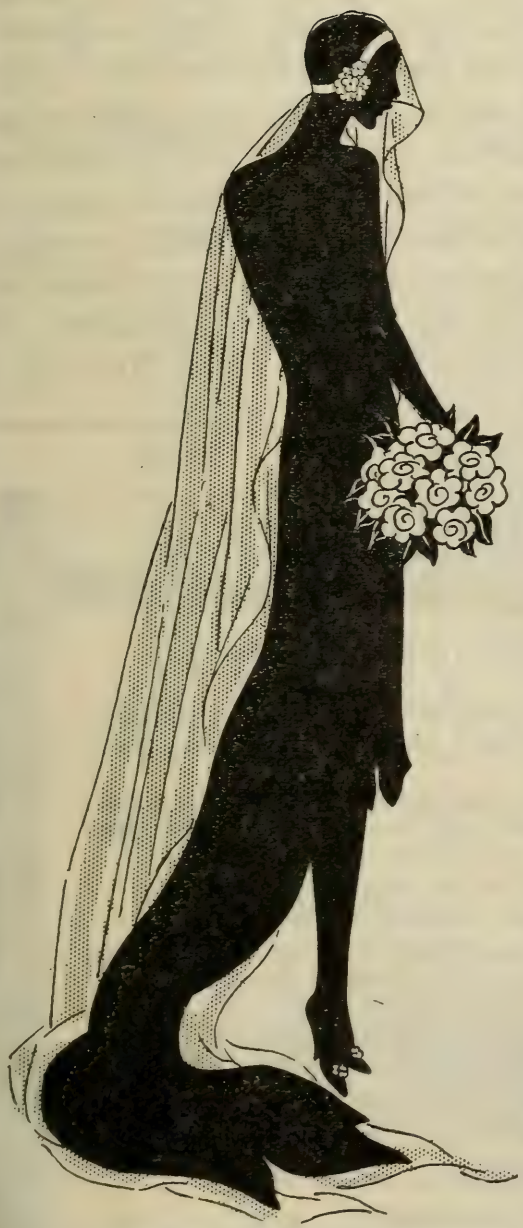
This symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Berlioz wrote concerning it as follows: "This work is wholly different in form, melodic style, harmonic sobriety, and instrumentation from the compositions of Beethoven that follow it. When the composer wrote it, he was evidently under the sway of Mozartian ideas. These he sometimes enlarged, but he has imitated them ingeniously everywhere. Especially in the first two movements do we find springing up occasionally certain rhythms used by the composer

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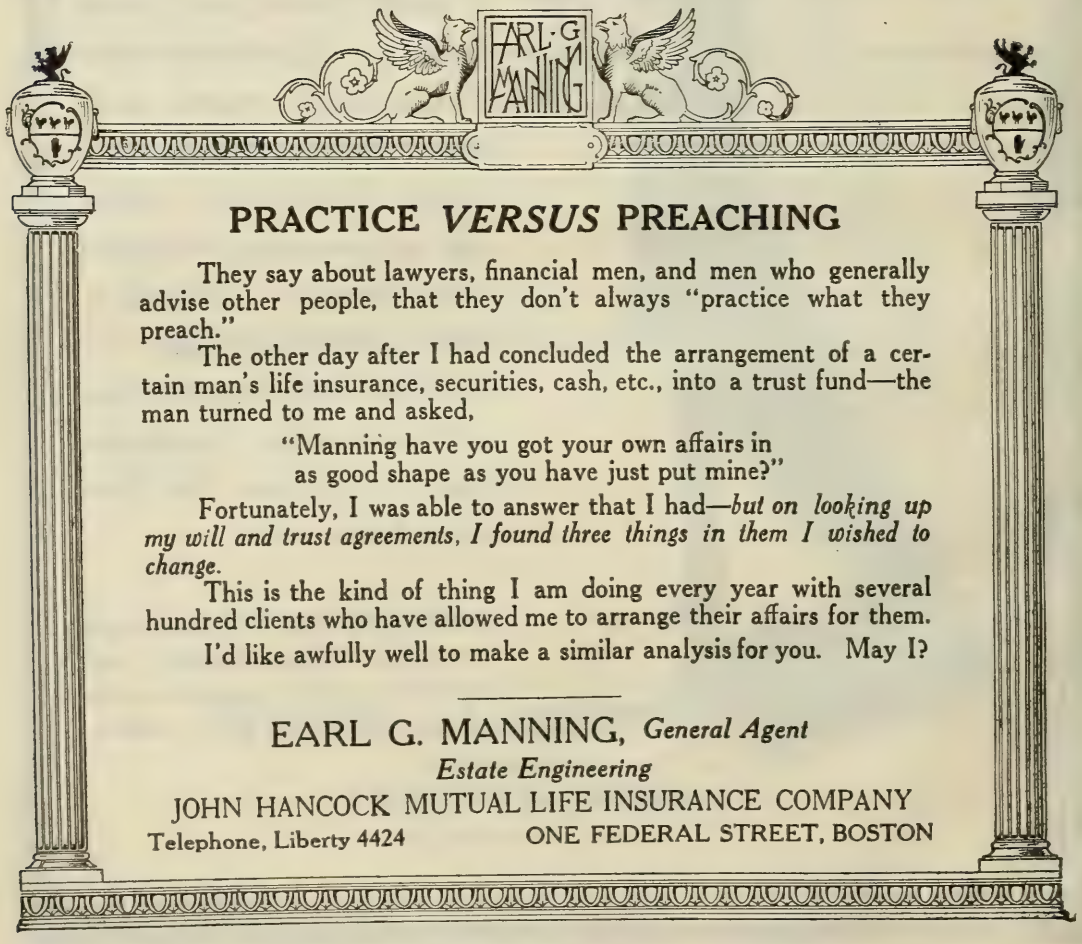


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of 'Don Giovanni'; but these occasions are rare and far less striking. The first allegro has for a theme a phrase of six measures, which is not distinguished in itself but becomes interesting through the artistic treatment. An episodic melody follows, but it has little distinction of style. By means of a half-cadence, repeated three or four times, we come to a figure in imitation for wind-instruments; and we are the more surprised to find it here, because it has been so often employed in several overtures to French operas. The andante contains an accompaniment of drums, *piano,* which appears today rather ordinary, yet we recognize in it a hint at striking effects produced later by Beethoven with the aid of his instrument, which is seldom or badly employed as a rule by his predecessors. This movement is full of charm; the theme is graceful and lends itself easily to fugued development, by means of which the composer has succeeded in being ingenious and piquant. The scherzo is the first-born of the family of charming badinages or scherzi, of which Beethoven invented the form, and determined the pace, which he substituted in nearly all of his instrumental works for the minuet of Mozart and Haydn with a pace doubly less rapid and with a wholly different character. This scherzo is of exquisite freshness, lightness, and grace. It is the one



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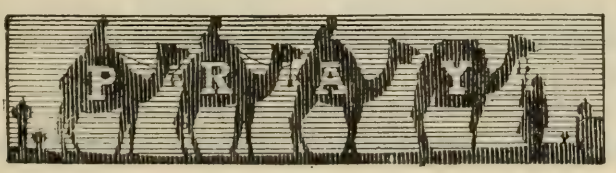
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truly original thing in this symphony in which the poetic idea, so great and rich in the majority of his succeeding works, is wholly wanting. It is music admirably made, clear, alert, but slightly accentuated, cold, and sometimes mean and shabby, as in the final rondo, which is musically childish. In a word, this is not Beethoven."

This judgment of Berlioz has been vigorously combated by all fetishists that believe in the plenary inspiration of a great composer. Thus Michel Brenet (1882), usually discriminative, found that the introduction begins in a highly original manner. Marx took the trouble to refute the statement of Oulibichev, that the first movement was an imitation of the beginning of Mozart's "Jupiter" Symphony,—a futile task. We find Doctor Professor H. Reimann in 1899 stoutly maintaining the originality of many pages of this symphony. Thus in the introduction the first chord with its resolution is "a genuine innovation by Beethoven." He admits that the chief theme of the allegro con brio with its subsidiary theme and jubilant sequel recalls irresistibly Mozart's "Jupiter"; "but the passage *pp* by the close in G major, in which the basses use the subsidiary theme, and in which the oboe introduces a song, is new and surprising, and the manner in which by a crescendo the closing section of the first chapter is developed is wholly Beethovenish!" He is also lost in admiration at the thought of the development itself. He finds the true Beethoven in more than one page of the andante. The trio

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of the scherzo is an example of Beethoven's "tone-painting." The introduction of the finale is "wholly original, although one may often find echoes of Haydn and Mozart in what follows."

Colombani combats the idea that the Symphony in C major is a weak imitation of symphonies by Haydn and Mozart or a happy blending of the styles of the two composers. "This is equivalent to the useless statement of a fact that every one knows, viz.: Beethoven is their immediate successor in the history of the symphony. . . . The general structure of the first symphony of Beethoven is regular and nothing more. It does not recall the type of Haydn or of Mozart any more than that of other symphonic composers who preceded them or of the composers of instrumental music who were the origin of the symphonists. Except in the Minuet, the nature of the melodic ideas has nothing in common with Haydn, and very little with Mozart. From the chord of the dominant seventh with which the Introduction begins to a few measures which precede the Finale, there are numerous innovations of detail introduced by Beethoven, if he be compared not only with Haydn but also with Mozart. And so one may lay much stress on these innovations—which would be a mistake—and arrive at the conclusion that the first symphony is a production of Beethoven's genius, independent of preceding words; or, one may wish to preserve the connection and relationship, and in this case it is not necessary to confine one's self to Haydn and Mozart, but there should be a going back to the Italian instrumental music of the second half of the seventeenth century, to Corelli's 'Concerti grossi' and Sammartini's symphonies. Thus one can arrive

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at an exact judgment by saying that the first symphony is a natural derivation from the works of those who first formed the models of instrumental music; that the first symphony composed by Beethoven seems to be a *résumé* of the past rather than an original production of his genius."

* * *

I. Introduction: Adagio molto, C major, 4-4. Allegro con brio, C major, 4-4.

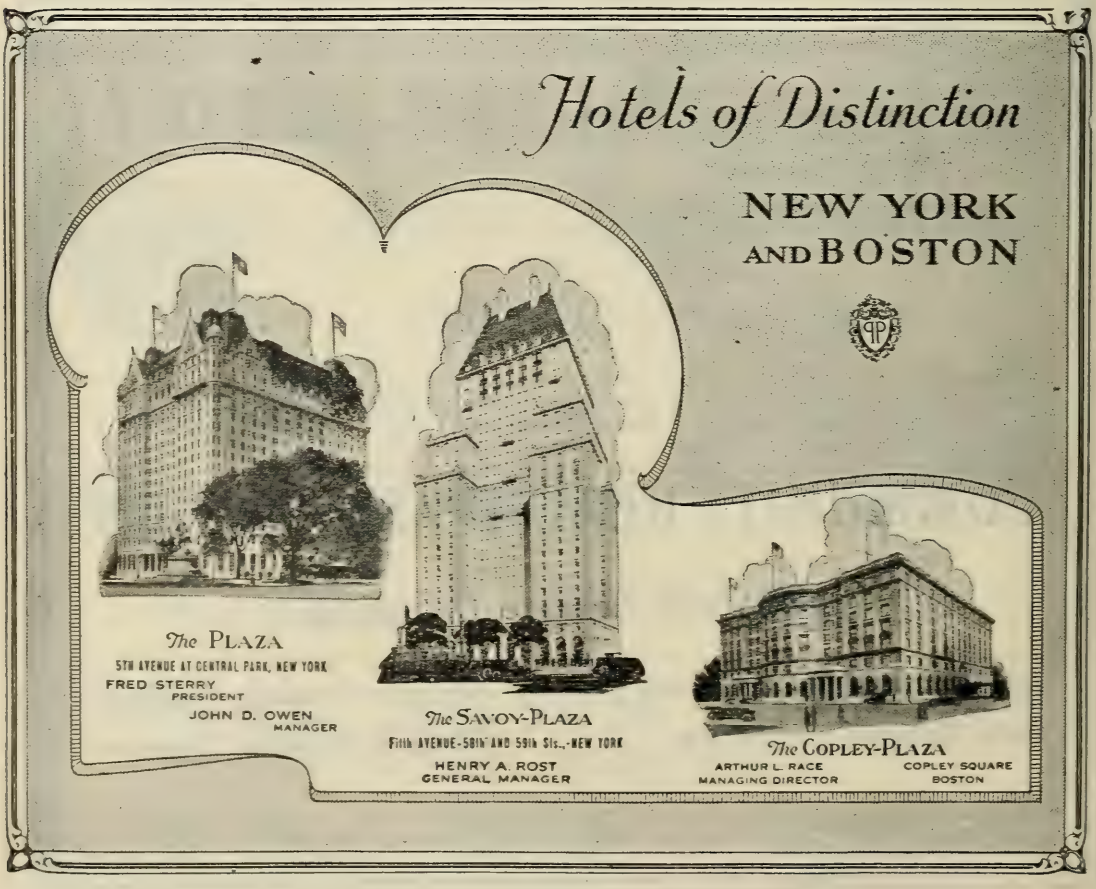
II. Andante cantabile con moto, F major, 3-8.

III. Menuetto: Allegro molto e vivace, C major, 3-4. Oulibichev says that Beethoven, in order to reveal himself, waited for the minuet. "The rhythmic movement is changed into that of a scherzo after the manner instituted by the composer in his first sonatas."

IV. Finale: there is a very short introduction, adagio, C major, 2-4.

* * *

The first performance of this symphony at Leipsic was at the Gewandhaus, November 26, 1801. It was then described by a critic as "confused explosions of the outrageous effrontery of a young man." Played again at Vienna in 1805 at banker von Würth's, it was described as "a masterly production. All the instruments are well employed in it, and they conceal an extraordinary richness of amiable ideas." The critic praised the clearness and order of the work. Five years later the symphony was pronounced in Vienna to



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be "more amiable" than the Second. When Spohr conducted it in 1810 at a music festival at Frankenhausen, the trio of the minuet made the most marked impression. The philharmonic Society of London performed the symphony probably in 1813, the year of the establishment of the society. It was not the custom then in London to number a symphony on a programme. At the concerts that year Salomon was "the leader," and Clementi was "at the piano" with the score. Not until Spohr came to a Philharmonic rehearsal June 19, 1820, was a baton used in London by a conductor. Spohr then stood at a separate desk. Some of the directors objected, but after that date no one sat "at the piano" with the score of a symphony or an overture.

The first performance in Paris was on February 22, 1807, at a public exhibition of Conservatory pupils. The *Decade Philosophique* said the symphony was of a very different nature from one by Haydn, which was also played. "The style is clear, brilliant, lively." Fétis wrote in the *Revue Musicale* of April 16, 1831, apropos of this performance: "There were then only a few and young musicians who dared to speak in favor of this 'baroque' music, as it was then called, and yet the difference between that symphony and those written by Beethoven later is great. His genius had not yet frankly revealed its individuality; he was still under Mozart's influence. There are rays of light in it that disclose what he would be in the future, but he modelled himself after the great man whose works he passionately loved. This symphony and the second in D major were the only ones by Beethoven that were heard in France for twenty years." The First

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Symphony was not played at a concert of the Conservatory orchestra until May 9, 1930. *Le Courrier de l'Europe et des Spectacles* reviewed a performance in 1810: "The beautiful trio of oboe, clarinet, and bassoon in the last Allegro will always be applauded." This referred probably to the Trio of the Scherzo. "This symphony, rich in harmony and full of delicious and well-constructed motives, varied and distributed in the happiest manner, awakened hearty applause. This work of a great man is the model presented to the pupils of a great school."

The performance was at an exhibition of Conservatory pupils, and some in the audience, who had heard the symphony played at Vienna, said that the performance by the Paris Conservatory pupils was far better. On the other hand, Cambini and Garaudé of the *Tablettes de Polymnie* (March, 1810) were alarmed by the "astonishing success" of Beethoven's works, which were "a danger to musical art; the contagion of Germanic harmony has reached the present school of composition formed at the Conservatory. It is believed that a prodigal use of the most barbaric dissonances and a noisy use of all the orchestral instruments will make an effect. Alas, the ear is only stabbed; there is no appeal to the heart."

J. G. Prod'homme gives these dates of first performances of the Symphony in C major: Spain, Madrid, 1864, in the salon of the Conservatory, directed by Jesus de Monasterio; Russia, Moscow, 1863.

The symphony was played in Boston in the season of 1840–41.

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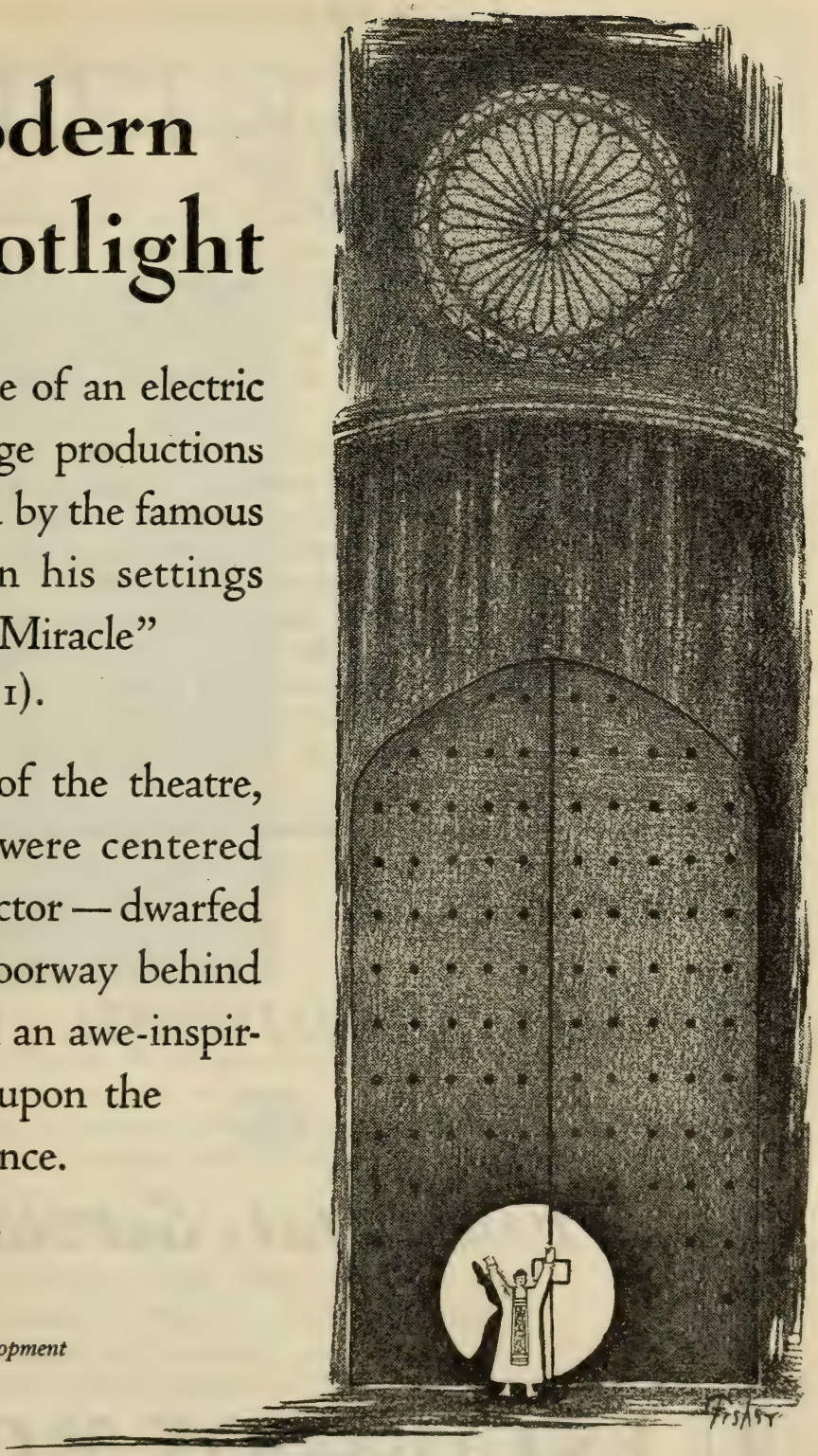
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EVERYMAN AND THE "NEW MUSIC"

(Ernest Newman in the *Sunday Times*, London, of Nov. 25 and Dec. 2, 1928.)

Some recent broadcast remarks of mine have brought me a large number of interesting letters on the subject of "the new music." Though none of us can define that term very precisely, we all know what we mean by it. Our friend Everyman, at any rate, has no doubt whatever what it means for him: it means all the music of the last few years that he cannot understand and that it gives him no pleasure to listen to. By this definition, "Le Sacre du Printemps" is not "new music"—for any ordinarily musical person can follow it without difficulty—while Schönberg's third quartet or anything of Anton Webern's *is* "new music," because no one outside the composer's own little circle professes to be able to follow the workings of his mind for more than a portion of the time.

We need not, however, worry about definitions. We are concerned only with the plain fact that the "new music" is being found quite inassimilable by the vast majority of music-lovers. I have been blamed by many of my correspondents for trying to push this music down the throats of listeners-in. In reality I have merely urged

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them to listen to it, for their own and for music's good. It is perhaps not fully realized, even yet, what a profound and far-reaching effect on the musical life of every country the radio transmission of music is bound to have. My own attitude towards it is what it always has been: I believe that it is better that people should hear music by wireless than not at all—just as it is better they should see a colored print of the Hobbema "Avenue" than never have any idea at all of what Hobbema is like—while the transmission and reception, although improving every year, are not yet near enough to perfection to justify the musical critic in wholly abandoning the concert room for the loud speaker, especially in the case of new works.

The critic's point of view is not necessarily that of the plain man, nor does the critic himself need to listen in quite the same way to a performance about which he means to write and one about which he does not. The subtlest points of a subtle work may not always come through by radio; but in most cases the radio will give the plain man a very fair idea of the goodness or badness of a work. And the B.B.C., by reason of the size and the geographical distribution of its clientèle, is doing in any one year what the concert societies could not do in twenty years. Instead of problematic new works being performed now and then before a handful of people in some ten or twelve large towns at the most, the whole country now has the opportunity to hear them. It will soon be no longer possible, in any country, for such a situation to arise as that of a few years ago, when, in the absence of performances of "Le Sacre du Printemps," innocent people had it stuffed into them that here was such a work

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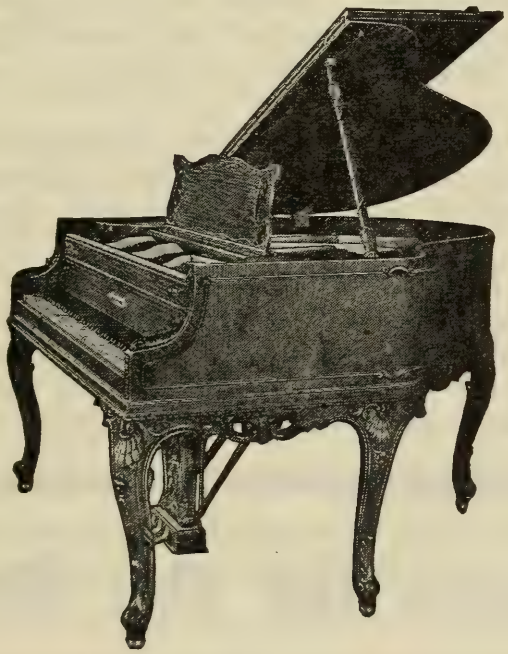
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as the universe was privileged to produce only once in a couple of centuries. That theory was knocked on the head, so far as Londoners were concerned, by the two or three performances of the "Sacre" that were ultimately given: it was then seen that the "Sacre" was a work that any ordinarily musical listener could take in his stride, a work that was half genius and half commonplace.

From a similar situation with regard to other "advanced" music the country has been saved by the B.B.C. No longer is it necessary for Everyman to take his opinions on this music from a few critics; he can now hear it and judge it for himself. Nothing of this kind has ever happened before in the history of music; and with the extension of wireless during the next generation there is bound to be a great change not merely in the ordinary music-making but in the ordinary music-criticizing. People who are not so dependent as they used to be upon the critics for their knowledge of what is going on in music will be less deferential than they used to be towards so-called critical opinion.

The excellent musical advisors of the B.B.C. have wisely persisted in their policy of letting anyone who is interested in the most recent developments of music hear this music for himself; and the result is bound to be that whatever is good in it will have the path made smooth for it, while whatever is bad in it will the sooner go the way of perdition. The ultimate appeal must be to Everyman, and the more evidence he has on which to base his verdict the better. Now I find, from the hundreds of letters that reach me on the subject, that Everyman simply cannot get the greater part of this "new

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Berlioz seemed to have an unhealthy penchant for falling off the cliffs of the Riviera. But the yarn about Tchaïkovsky seems the most incredible of all. Under the spell of a mood he stood up to his neck in an icy Russian river, hoping to contract pneumonia that he might die an apparently natural death. Luckily, the only result of his immersion was the discomfiture of wet clothing.

[*No. 19 of a series*]

The great composers lived on an average but about 60 years. Of the long lived, Handel passed away at 74; Haydn at 77; Wagner died at 70; while Bach lived to be 65 and Verdi 87 . . . Of those who died in comparative youth were Schubert, who lived 31 years; Mozart 34; Weber 40; and Scriabin 44; Bizet also died comparatively young.

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music" into his blood and bones. As many of the writers point out, it is not merely a matter of the difficulty of a new idiom: they have listened long enough to "new music" of all sorts to be reasonably sure that it is not unfamiliarity with the vocabulary and the grammar that stands in the way of their being thrilled by what the composer is saying to them.

Everyman's objections, as my correspondence discloses, resolve themselves finally into these two: he feels that much of this "new music" is a purely cerebral exercise on the part of the composer, coming from no vision, no burning need within him, and so satisfying no burning need in the listener; and he feels that even when the language is perfectly lucid the mental state it reveals is not one that attracts him—he does not feel, that is to say, that at the back of the music there is a lofty mind, a delicate sensibility, or a companionable personality. He observes the evolution and the interplay of the lines of the music not without an intellectual interest in them, but at the same time without feeling that his own inner life has been enriched by it all.

In one of the most closely reasoned of the letters that have reached me, the writer argues that what is wrong with most of this music is its lack of *moral* values. By that he does not mean morality in the narrow didactic sense; he means, and I am one with him on this point, that in very little of this new art can we see a fine spirit making its music the expression of an inner life lived in the finer air of the spirit,—the something or other that, in the most different forms, comes over to us from the music of the really great men. "In capa-

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bility to make this appeal," says my correspondent, "modern music seems to me to be almost entirely lacking, and therefore I have no use for most of it. I don't think it would be fair to say that it is all my fault because I haven't taken the trouble to master the idiom. I can remember the time when the Enigma Variations and 'Tod und Verklärung' were difficult for me, but the difficulty vanished long since. If you could tell me of any work of [I omit here the names of some English composers] Eric Satie or Igor Stravinsky written shall we say since 1918, the knowledge of which as a permanent musical possession is as necessary a part of one's musical culture as 'The Magic Flute' and Elgar's 2d symphony, then I won't let difficulties of musical idiom stand in my way for long."

That seems to me a reasonable statement of the case as it appears to the majority of music-lovers who have listened conscientiously to the typical works of the last ten or fifteen years. The "new music" is plainly not making much progress with Everyman. In a succeeding article I will try to account for this on yet another line.

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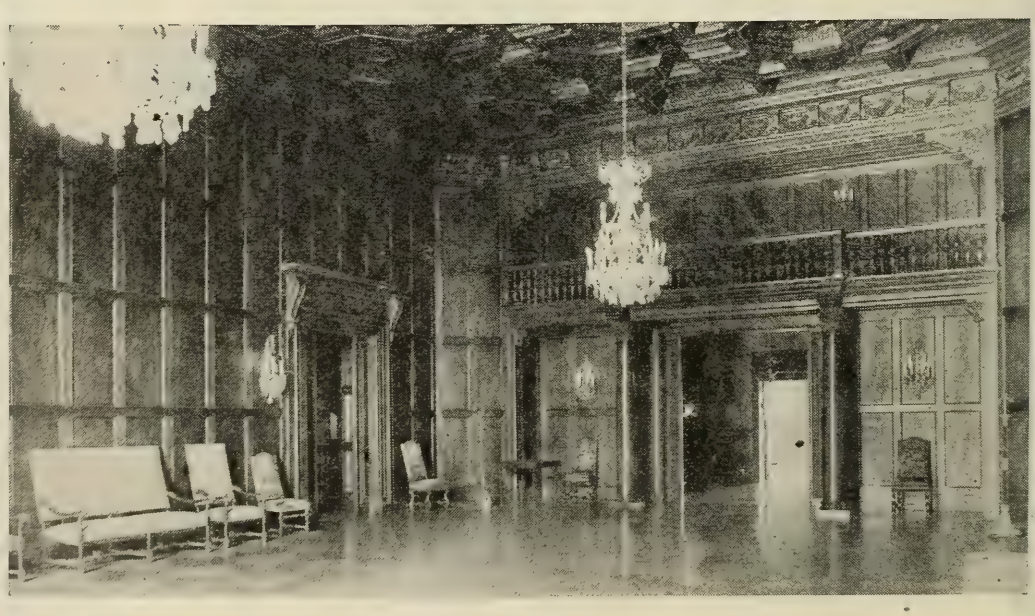
Last week I gave one or two reasons, distilled from the correspondence that has reached me, why Everyman cannot take the "new music" into him and make it part of his own mental, emotional, and moral life. Another reason, upon which none of my correspondents touch,—no doubt because it is of a more technical nature than the instinctive revolt against the inassimilable—is that the language in

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which the more extreme "new music" is couched is a made language rather than a natural one. The point may prove of some importance to this music in the long run.

That harmony must expand with each generation goes without saying; and we have evidence from history that each expansion or subtilization of harmony creates a momentary confusion in some contemporary minds. But only, it is important to note, a momentary confusion, and only in certain minds. The evidence of history is equally conclusive that all these innovations are eagerly welcomed by the majority of reasonably practical and intelligent music-lovers, and that the sheer logic of them soon imposes itself even on those who are puzzled by them at the outset. Chopin's harmony was astoundingly new in its own day; but it did not take musical Europe more than a week or two to get used to it and be able to think as clearly in it as in the harmony of Beethoven. Debussy and Grieg introduced new ways of harmonic thinking; but even those—and they were many—who did not seize upon this new harmony with delight at the very first soon managed to find their way about in it. And in our own day we have seen the harmonic system of Scriabine no bar whatever to the understanding and appreciation of his music by plain people who have not the slightest technical knowledge of how Scriabine's new effects are produced.

To put the matter in the simplest possible terms, no harmonic innovation is inassimilable by the plain musical man if only it talks sense; and if a great deal of the new harmony remains inassimilable by him after years of honest work at it, it is a fair inference that it

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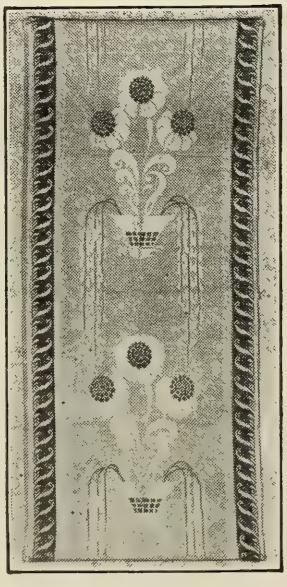
Boston, Mass.

does not always talk sense. History would seem to show that the professional musicians cannot pump into the plain man what is not in him already: they can only draw out of him what it rooted in his very being, however unconscious he himself may be of it and of all that it implies.

Why did the old modal system break down and yield place to the ordinary tonality? Simply because the latter had an irresistible *natural* pull. The ordinary people, as the popular music of the Middle Ages shows, had a bias towards the diatonic scale and the cadences and the balance of harmonies that are innate in this; and the history of mediæval harmony is the history of the slow but sure conquest of the professional musical theory by the instinctive harmony of the masses. The "revolution" of 1600, again, was merely the professional adoption of a point of view that had long been that of the pepole; the intricacies of counterpoint and the absurdity of different voices singing different words at the same time had been kept going by the professionals in the teeth of common sense, but in the end common sense had its way, and the musicians began to write the sort of melody over a simple harmonic accompaniment that had always been the people's way of expressing themselves.

But in the latest developments this situation is reversed. Events suggest that atonality is inassimilable by the plain man. It is not a case of the professionals unconsciously obeying a law that makes

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them merely the skilled exponents and directors of something towards which the common musical consciousness is instinctively reaching, but a case of the professionals trying to force upon the musical commonalty something that is not really in its blood and bones. I am stating the case, of course, only in the broadest possible terms. It is too soon yet to say whether anything of genuine æsthetic value will come out of atonality; that will depend not upon the theorists but upon the coming of some composer of genius who can take whatever may prove to be vital in atonality and use it as *unconsciously*—that is to say, as free from the hampering bonds of theory—as Bach or Beethoven or Wagner used the idiom of his day for the expression of his thought. But I venture to prophesy that when this happens it will be found that the plain man has no difficulty whatever in following the convolutions and involutions of the composer's thought. The atonalists of today are working in the wrong direction: they are trying to impose an alien and synthetically manufactured language upon Everyman, whereas, if history be

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This is still a small part of the total number of those who enjoy the symphony concerts and it is sincerely hoped that during the coming month this number will be materially increased.

Because of limited space, only the names of new subscribers will be printed from week to week, but it is proposed to print the entire list of subscribers, alphabetically arranged, in Programme Book 23 of April 19–20.

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any guide to us, the next great musical movement will have to come from the composers bringing into the full light of consciousness what exists as yet only in a half-slumber in the subconsciousness of Everyman.

And if that is how the matter stands as regards Everyman, who, try as he will, cannot take the "new music" into himself because it proceeds from nothing he can recognize as being inside himself, how does it stand as regards the ordinary musician? Is *he* getting any further with the "new music"? Is he not rather becoming just a little weary of the intense and prolonged effort demanded of him by this music? Let none of its partisans come out with the parrot cry that in every age the new genius has been misunderstood. The truth is that no new music has ever been so conscientiously studied as that of today; and if, after years of study of it, we find we are entering into no closer communion with it than we did at first, what remains but to abandon the attempt and go on to something that means less work and more pleasure for us?

The plain man does not realize, perhaps, how arduous the study of some of this new music is. The critic dares not rely for his knowledge of it on the mere sensations of the moment in an occasional performance. He feels he ought to know the work before he listens to it; and to *know* it means many hours of severe toil. Here we come to another significant point: for the first time in the history of the art, the reading of contemporary music has become, in many cases, almost impossibly difficult. In the first place it is hard—indeed, often impossible—to *hear* this music as we read it; in the

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second place, even after we have managed to get the sounds in their right focus it is difficult, if not impossible, to see what was in the composer's mind when he set them on paper. As long ago as 1911, Gustav Mahler, to whom, assuredly, the reading of the most complicated score of the ordinary type presented no difficulty, frankly declared himself unable to "read" Schönberg's "Five Orchestral Pieces," in the sense of being able to form an inner conception of what the music would sound like and what it aimed at saying.

And since that day matters have become, if anything, worse. Some of us are beginning to ask ourselves whether much of this "new music" is worth all the trouble we have given ourselves over it for conscience' sake; beginning to ask whether any composer has a right to demand of us, say, a couple of days' exhausting study of a score in order that we may write an intelligent sentence or two about it. Personally, I am becoming exceedingly tired of the game; I am beginning to feel that there are more agreeable and more profitable ways of spending one's time and energy. I am becoming inclined to trouble no more about what comes from the printing press of the "new music" until such time as one of these composers, by general consent, does something that promises to repay intensive study. And if Everyman has no use for some of these composers because there is no point of spiritual contact between him and them, and the critic and the ordinary practicing musician decide that he has already given them as much attention as they are reasonably entitled to —perhaps more—what is to be the practical outcome of it all?



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(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827)

Beethoven made sketches for his Ninth Symphony as early as 1815. The symphony was completed about February, 1824. The idea of adding a chorus to the last movement probably came to him in the course of his work, for there are sketches of a purely instrumental finale.* Nottebohm says they were made in June or July, 1823; but Schiller's "Hymn to Joy" had long tempted Beethoven. In 1792, at Bonn, he thought of setting music to it. His Fantaisie for piano, orchestra, and chorus (1800) contains the melodic germ that he used afterwards for Schiller's words. Perhaps the "mother melody" may be found in a folk song "Freu' dich sehr, O meine Seele, und vergiss' all' Noth und Qual." Wasielewski thinks the origin is in a song of Beethoven's, "Kleine Blumen, kleine Blaetter," with text by Goethe, a song composed in 1810.

According to Beethoven's sketchbooks, he was planning two symphonies after the Eighth: one for England, which was to be wholly instrumental; the other, the "Sinfonie allemand," either with variations after the chorus when it entered, or without variations; the

*These sketches were used for the string quartet, A minor, Op. 132.



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finale with "Turkish music"—that is, bass drum, cymbals, and triangle—and choral song. In 1817 there was correspondence between the Philharmonic Society of London and Beethoven with reference to the latter visiting England. He was offered 300 guineas if he would come to London and superintend the production of two symphonies to be composed for the Society. Beethoven asked for 400 guineas, one hundred and fifty to be paid in advance (one hundred were for traveling expenses). The previous offer was repeated. Beethoven abandoned his intention of going to London.

Now, at the first performance of the Ninth Symphony in England (March 21, 1825, about a year after the first performance in Vienna), the programme read: "New Grand Characteristic Sinfonia, MS. with vocal finale, the principal parts to be sung by Madame Caradori, Miss Goodall, Mr. Vaughan, and Mr. Phillips; *composed expressly for this Society.*" There was also a note in which it was stated that in 1822 the directors of the Philharmonic had offered Beethoven £50 for a symphony to be delivered at a certain time; the money was advanced, but the symphony was not delivered at the stipulated time; and as it had been performed and published at Vienna before the Society could use it, the remuneration was



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ample. It should be remembered that this Philharmonic Society, learning of Beethoven's sickness in 1827, sent him £100. Beethoven acknowledged in grateful terms, eight days before his death the receipt of the sum given him by these "generous" Englishmen, and spoke of a tenth symphony wholly sketched,* also a new overture that he might send them. He had written to Ries in 1823 that only his poverty compelled him to write the Ninth Symphony for the Philharmonic; he had sent to it the overture "The Dedication of the House" and asked Ries to drive as good a bargain as he could; he had been vexed because this Society had characterized three overtures delivered for 75 guineas in 1815, "Ruins of Athens," "King Stephen," and "Zur Namensfeièr," as "unworthy" of the composer. After Beethoven's death, the Philharmonic Society reclaimed the gift of £100, but was persuaded to withdraw the claim. A portion of the money was applied to the payment of the funeral expenses.

* * *

The first movement of the Ninth Symphony occupied Beethoven till the middle of 1823. His plan enlarged itself as he worked. The

*It was Beethoven's habit to speak of works that were in his mind as sketched or even completed. Whether his notebooks contained sketches for a tenth symphony has been discussed by Nottebohm and others.

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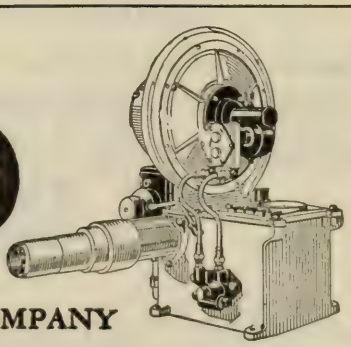
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second was finished before the third; the third before the fourth. The second was definitely planned about 1823. Beethoven wrote that the Presto (Scherzo) should begin "immediately," without introduction. The Trio was afterwards slightly changed. The plan of this Scherzo was determined about October, 1822, but he first invented the Trio. The theme was written in A, then in D, and there was the indication "Alla minuetto." There was a variation in G for solo violin. The first theme of the Adagio was found in May–June, 1823.

The Ninth Symphony was not conceived at first as a glorification of Joy. In 1818 Beethoven thought of introducing voices in a symphony "in the ancient modes," but the text was to bear a relation to some Greek myth or sacred song.

After he had composed the vocal and instrumental variations of the Finale, he found it difficult to find music for the recitative, especially a suitable introduction of Schiller's ode. Schindler tells of Beethoven's joy when he had at last succeeded: "I have it, I have it."

The symphony was dedicated to Friedrich Wilhelm III, King of Prussia. Beethoven wrote to him early in October, 1826: "The gracious permission of your Majesty to dedicate to you in all hu-

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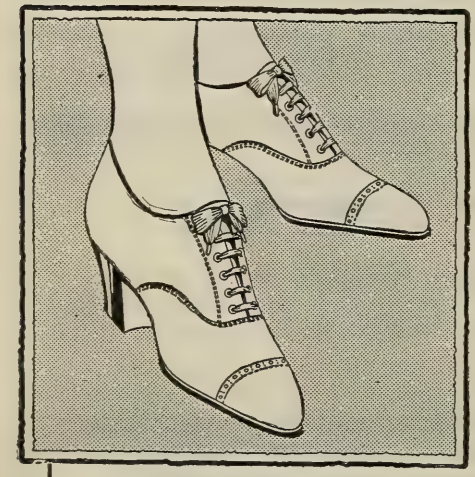
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mility the present work, affords me great happiness. Your Majesty is not only the father of your subjects, but also the patron of arts and sciences; so much the more, therefore, must your gracious permission rejoice me, as I am myself fortunate to count myself, as a citizen of Bonn, amongst your subjects. I beg your Majesty to accept this work as a trifling token of the high esteem which I entertain for your virtues." The King answered November 25: "Recognizing the value of your compositions, I was much pleased at receiving the new work which you have sent me. I thank you for this gift, and send you the enclosed *diamond ring* as a token of my sincere esteem." The ring, sent probably to Prince Hatzfeld, the Prussian ambassador at Vienna, finally came into Beethoven's possession. The gem was not a diamond, but a reddish stone, valued by the court jeweller at 300 florins in paper money. In a letter to the Schotts, the publishers, early in 1826, Beethoven wrote with regard to the dedication: "I shall let you know my decision before



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long: it was settled to dedicate it to the Tsar Alexander; but circumstances have occurred which cause this delay."*

* * *

In January, 1824, Beethoven wrote the directors of the Gesellschaft der Musikfreunde at Vienna asking whether they would make use of some works by him, among them "a new symphony." He received no encouragement. The Society refused on account of the necessary expense. He then tried through Count von Bruehl, the General Intendant at Berlin, to arrange for a performance there. A group of Viennese amateurs and musicians begged him to regard the honor of the city and not permit his "new masterpieces to leave the city of their birth." The address referred to the neglect of German music and the interest in that of foreigners—Rossini was then the favorite composer in Vienna. Beethoven was greatly pleased; arrangements were made for the

*There was talk of a dedication to the King of France. Beethoven was offended by the cheapness of the ring and was with difficulty dissuaded from sending it back; he finally sold it to the jeweller. It was suspected by some that the ring was not the one sent by the King, but one that had been substituted for it.

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concert that took place at the Kaerthnerthortheater on May 7, 1824. The solo singers were Henriette Sontag, Karoline Unger, Anton Haitzinger, J. Seipelt. Michael Umlauf conducted; Ignaz Schuppanzigh was the concertmaster. The programme was as follows: Overture, "Dedication of the House"; "Three Grand Hymns" for solo voices and chorus—these were the "Kyrie," "Credo," and "Agnus Dei" of the "Missa Solemnis," for the head of police Sedlintsky, obedient to the Archbishop of Vienna, had forbidden the printing of "sacred words" on a playbill, and the church authorities were opposed to the performance of missal music in a theatre. The chorus was composed of amateurs from the Gesellschaft der Musikfreunde.

The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, bass drum, cymbals, triangle, and the usual strings. For this concert Beethoven asked twenty-four violins, ten violas, twelve violoncellos and double basses, and a doubling of wind instruments.

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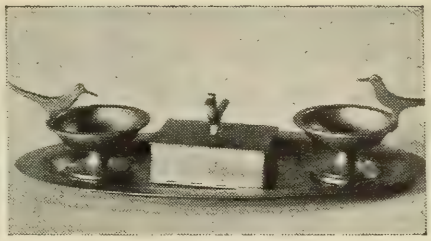
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culty in learning their parts. Mmes. Sontag and Unger begged Beethoven to make changes. He was obdurate. Mme. Unger called him to his face a "tyrant over all the vocal organs." After his refusal, she said to Mme. Sontag: "Well, then we must go on torturing ourselves in the name of God." The success of the symphony was great, though the performance was imperfect. "There was lack of homogeneous power, a paucity of nuances, a poor distribution of light and shade." When the drums alone beat the Scherzo motive, the audience applauded so that the orchestra could not be heard, and a repetition seemed inevitable. (Rossini, hearing the symphony in Paris, said of this Scherzo, "I could not have written that.") At the end, the enthusiasm was frenetic. Mme. Unger led Beethoven to the edge of the stage that he might see the crowd waving hats and handkerchiefs. He bowed and was very calm. According to an eye-witness, Mme. Grebner, who had sung in the chorus, and lived afterwards at Brussels, where Felix Weingartner talked with her some years ago, Beethoven sat in the middle of the orchestra and followed the score. Thalberg, the pianist, one of the audience, told A. W. Thayer that Beethoven wore a black dress coat, white neckerchief and waistcoat, black satin small clothes, black silk stockings, and shoes with buckles;

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but Thalberg was mistaken, if Schindler's story is true that he called on Beethoven just before the concert and said: "Oh, great master, you do not own a black frock coat! The green one will have to do; the theatre will be dark, and no one will notice it. In a few days the black one will be ready."

The success was unprecedented, but the net pecuniary result was the sum of about sixty dollars. Beethoven was incensed, and some days after accused Schindler and Duport of having swindled him. They were dining at a restaurant with others. Umlauf and Schuppanzigh tried to convince Beethoven that his charge was absurd, for his nephew Carl and his brother Johann had watched the cashiers. Beethoven persisted, and Schindler, Umlauf, and Schuppanzigh left the table. Beethoven soon afterwards wrote an outrageous letter to his secretary.

Duport, however, organized another concert, May 23, 1874, for the performance of the symphony and other works—Rossini's "Di tanti palpiti" was sung by David—undertook all the expenses, and guaranteed the composer the sum of five hundred florins, about one hundred dollars. Duport lost money, for the concert was at noon, an inconvenient hour.

In the spring of 1824, Beethoven offered the symphony to Probst, of Leipsic, for publication, for six hundred florins. Later he wrote to the Schotts at Mayence, and named the same sum.

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* * *

The first performance in the United States was at a concert of the Philharmonic Society of New York, a festival concert at Castle Garden on May 20, 1846. The quartet was made up of Mmes. Otto and Boulard, Messrs. Munson and Mayer. George Loder conducted.

The first performance in Boston was by the Germania Musical Society, assisted by Members of the Handel and Haydn Society, February 5, 1853. The solo singers were Anna Stone, Miss S. Humphrey, J. H. Low, Thomas Ball. The programme also included the overture to "The Magic Flute," Viotti's Violin Concerto, B minor, No. 24 (Camilla Urso); Mendelssohn's pianoforte concerto, D minor (Alfred Jaell). Carl Bergmann conducted. The symphony was performed again with the same singers at a farewell concert of the Germania Society, April 2, 1853.

* * *

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The first movement, Allegro, ma non troppo, un poco maestoso, D minor, 2-4, begins with a soft rustling on the fifth A–E (second violins, violoncellos, horns), while the first violins, violas, and double-basses repeat hurriedly a scrap of the chief theme of the movement. The full orchestra, after sixteen measures, gives out this theme, fortissimo, in unison and octaves, in D minor. There is continuous melodic development which may be divided into several distinct periods, but there is no marked contrast in character between what might be called light, separate themes.

The second movement, Molto vivace, D minor, 3-4, is really a scherzo, although it is not so named in the score. It is built on three leading themes; the peculiar rhythm of the "dotted triplet" is maintained either in the melody or in the accompaniment. The Trio is a presto, D major, 2-2.

The third movement, Adagio molto e cantabile, B-flat major, 4-4, has been described as "a double theme with variations." To quote Berlioz: "In the Adagio cantabile the principle of unity is so little observed that one might see two distinct movements in it rather than one. After the first melody in B-flat major and 4-4 time comes another absolutely different melody in D major and 3-4 time. . . . One must hear this marvellous Adagio several times to accustom one's self wholly to so singular an arrangement. As for the beauty of all these melodies, the infinite grace of the ornaments with which they are covered, the feelings of melancholy tenderness,

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passionate faintness, dreamy religiosity they express, if my prose could only give an approximate idea of them, music would have found a rival in written speech such as the greatest of poets himself would never succeed in pitting against her. It is an immense work, and when you have entered into its mighty charm, you can only reply to the criticism reproaching the composer for his violation of the law of unity: so much the worse for the law!" After two introductory measures, the strings sing the first theme. The second theme is given out, Andante moderato, 3-4, at first by second violins and violas. William Foster Apthorp wrote:

"Nothing could be in stronger contrast than these two themes; the first all profound sentiment, the most expressive melody in all Beethoven's orchestral writing: the second graceful, moodily serene and beautiful, but wholly without the emotional depth of the other. And what is strangest of all is that these two themes have absolutely nothing to do with each other; they are not only entirely different in mood, but there is no musical connection discoverable between them, to explain their juxtaposition; all we can say is that the first dies away to make place for the second, and that the second dies away, without any real cadence, but with a sudden modulation back to B-flat major, to make way for a return of the first."

The Finale begins with several orchestral sections, the first Presto, D minor, 3-4. There are recitatives for the lower strings. Finally, the baritone enters with this recitative:

> O brothers, these sad tones no longer!
> Rather raise we now together our voices,
> And joyful be our song!

Allegro assai, D major, 4-4. The baritone, "with the encouragement of the basses of the chorus at the beginning," sings the first theme. Then follow measures for chorus, quartet, until the tempo changes to Allegro assai vivace alla marcia, B-flat major, 6-8. There are later changes in tempo, until the final Prestissimo, "in which the chorus goes stark mad with joy."

The following translation of Schiller's Ode is by the late Henry G. Chapman.

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Joy, thou spark from flame immortal,
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Drunk with fire, O heav'n-born Goddess,
  We invade thy halidom!
Let thy magic bring together
  All whom earth-born laws divide;
All mankind shall be as brothers
  'Neath thy tender wings and wide.

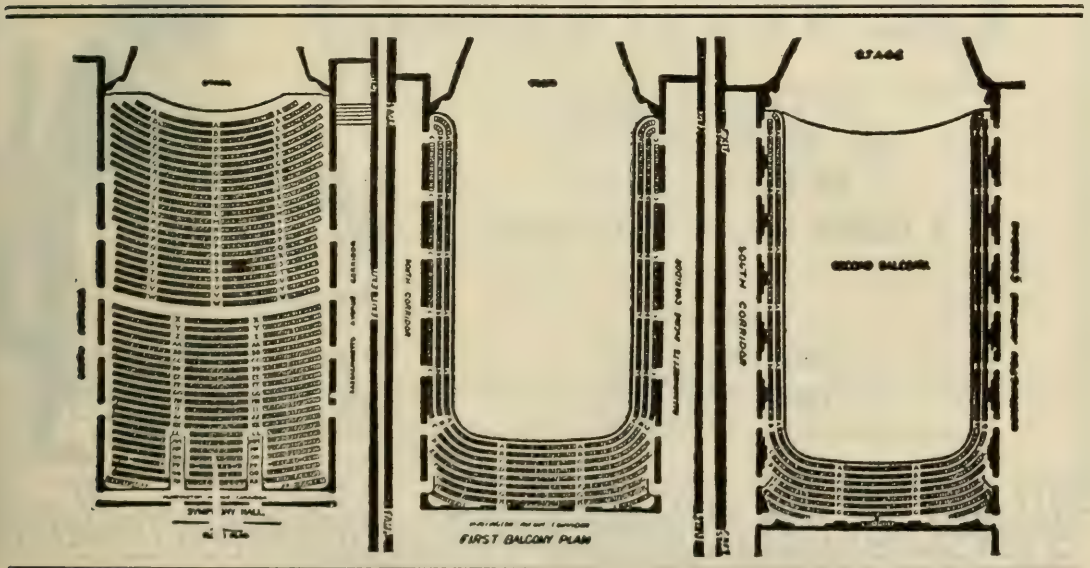
He that's had that best good fortune,
  To his friend a friend to be.
He that won a noble woman,
  Let him join our jubilee!
Ay, and who a single other
  Soul on earth can call his own;
But let him who ne'er achieved it
  Steal away in tears alone.

Joy doth every living creature
  Draw from Nature's ample breast;
All the good and all the evil
  Follow on her roseate quest.
Kisses doth she give, and vintage,
  Friends who firm in death have stood;
Joy of life the worm receiveth
  And the Angels dwell with God!

Glad as burning suns that glorious
  Through the heavenly spaces sway,
  Haste ye brothers, on your way,
Joyous as a knight victorious.

Love toward countless millions swelling
  Wafts one kiss to all the world!
  Surely, o'er yon stars unfurl'd,
Some kind Father has his dwelling!

Fall ye prostrate, O ye millions!
  Dost thy Maker feel, O world?
  Seek Him o'er yon stars unfurl'd,
O'er the stars rise His pavilions.



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II. Andante teneramente con semplicita.
III. Allegro con fuoco.
IV. Finale.

(To be conducted by the Composer)

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FORTY-EIGHTH SEASON, 1928–1929

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WITH HISTORICAL AND DESCRIPTIVE
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Appended is a list of the works performed during the season of 1928–1929. They are classified in three parts—symphonies, symphonic poems, and pieces in other forms.

Those wishing to vote should mark with a check one number in each list.

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SYMPHONIES

Beethoven	Symphony No. 1, in C major
	Symphony No. 3, "Eroica"
	Symphony No. 6, "Pastorale"
Bloch	"America," An Epic Rhapsody
Brahms	Symphony No. 2, in D major
Bruckner	Symphony No. 8, in C minor
Dukelsky	Symphony in F major
Franck	Symphony in D minor
Frederick the Great	Symphony No. 3, in D major
Halffter	Sinfonietta
Hanson	Nordic Symphony No. 1
Haydn	Symphony in G major, "Surprise"
Hill	Symphony in B-flat
Mahler	"Das Lied von der Erde," Symphony
Miaskovsky	Symphony No. 8
Mozart	Symphony in C major, "Jupiter"
Prokofieff	"Classical" Symphony
Schubert	Symphony No. 4, "Tragic"
	Symphony No. 5, in B-flat major
	Symphony No. 7, in C major
	Symphony in B minor, "Unfinished"
Schumann	Symphony No. 1, in B-flat
	Symphony No. 3, in E-flat, "Rhenish"
Sibelius	Symphony No. 3
Tchaikovsky	Symphony No. 5 in E minor

TONE POEMS

Carpenter	"Skyscrapers"
Debussy	"Iberia"
	Nocturnes ("Nuages and Fêtes")
	Prelude to "The Afternoon of a Faun"
Goldmark	"A Negro Rhapsody"
Honegger	"Horace Victorieux"
Ibert	"Féeriques"
Loeffler	Poem, "La Bonne Chanson"
Martinu	"La Symphonie"
Ravel	"La Valse," Choregraphic Poem
	"Alborada del Grazioso"
Schelling	"Morocco"
Scriabin	"Poem of Ecstasy"
Strauss	"Also Sprach Zarathustra"
	"Tod und Verklärung"
Turina	"La Procession del Rocio"

MUSIC IN OTHER FORMS

Albeniz	Suite "Iberia"
Bach, J. S.	Brandenburg Concerto No. 4 for Violin, 2 Flutes and Strings
Bach, C. P. E.	Concerto for Orchestra
Beethoven	Overture to "Leonore" No. 3
Berlioz	Overture, "Le Carnaval Romain"
Copland	Two Pieces for String Orchestra
DeFalla	Three Dances from "The Three Cornered Hat"
Foote	Suite in E major for String Orchestra
Fauré	Élégie, for Violoncello
Goosens	Rhythmic Dance
Handel	Concerto Grosso in B minor, No. 12
Hindemith	Concerto for Orchestra, Op. 38
Honegger	"Chant de Nigamon"
	"Pastorale d'Été"
	"Rugby"
	"Pacific 2-3-1"
Jacobi	Indian Dances
Janin	"Symphonie Spirituelle"
Josten	"Concerto Sacro" for String Orchestra
Kodaly	Suite "Háry János"
Moussorgsky–Ravel	"Pictures at an Exhibition"
Sibelius	Concerto for Violin and Orchestra
Strauss	Salomé's Dance, from "Salomé"
Stravinsky	"Apollon Musagète"
Tchaikovsky	Overture-Fantasia, "Romeo and Juliet"
Tochi	Concerto for Piano and Orchestra
Wagner	Prelude to "The Mastersingers of Nuremberg"

(Pieces are omitted which would require chorus or soloists unobtainable at this time.)

Twenty-second Programme

FRIDAY AFTERNOON, APRIL 5, at 2.30 o'clock

SATURDAY EVENING, APRIL 6, at 8.15 o'clock

Tchaikovsky . . . Overture-Fantasia, "Romeo and Juliet" (after Shakespeare)

Hanson . . . Nordic Symphony in E minor, No. 1, Op. 21

I. Andante solenne; Allegro con fuoco.
II. Andante teneramente con semplicita.
III. Allegro con fuoco.
IV. Finale.

(To be conducted by the Composer)

Strauss . "Tod und Verklärung" ("Death and Transfiguration"), Tone Poem, Op. 24

There will be an intermission after the symphony

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

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"Romeo and Juliet": Overture-Fantasia after Shakespeare

Peter Iljitsch Tchaikovsky

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

This overture-fantasia was begun and completed in 1869. The first performance was at a concert of the Musical Society, Moscow, on March 16, 1870. Nicholas Rubinstein conducted. The work was revised in the summer of 1870 during a sojourn in Switzerland and published in 1871. Tchaikovsky, not satisfied, made other changes, and, it is said, shortened the overture. The second edition, published in 1881, contains these alterations.

The first performance in Boston was by the Boston Symphony Orchestra, Arthur Nikisch, conductor, on February 8, 1890. The first performance in the United States was by the Philharmonic Society, New York, George Matzka, conductor, on April 22, 1876.

The overture begins Andante non tanto, quasi moderato, F-sharp minor, 4-4. Clarinets and bassoons sound the solemn harmonies which, according to Kashkin, characterize Friar Laurence; and yet Hermann Teibler finds this introduction symbolical of "the burden of fate." A short theme creeps among the strings. There is an organ point on D-flat, with modulation to F minor (flutes, horns,

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DAYBREAK . . . . . Song
Elsie Winsor Bird, Boston; Edith Bullard, Boston; Mary Ellen Service, New London.

I CANNOT BIDE . . . . . Song
Grant Kimbell, New York; Joseph Lautner, Boston.

THE LADY OF DREAMS . . . . . Song
Marion L. Hurd, Boston; Irma Reber, Boonville, N.Y.

SONG OF THE PERSIAN CAPTIVE . . . . . Song
Marion L. Hurd, Boston.

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harp, lower strings). The Friar Laurence theme is repeated (flutes, oboes, clarinets, English horn, with pizzicato bass). The ascending cry of the flutes is heard in E minor instead of F minor, as before.

Allegro giusto, B minor, 4-4. The two households from "ancient grudge break to new mutiny." Wood-wind, horn, and strings picture the hatred and fury that find vent in street brawls. A brilliant passage for strings is followed by a repetition of the strife music. Then comes the first love-theme, D-flat major (muted violas and English horn, horns in syncopated accompaniment, with strings *pizz*). This motive is not unlike in mood, and at times in melodic structure, Tchaikovsky's famous melody, "Nur wer die Sehnsucht kennt" (Op. 6, No. 6), which was composed in December, 1869. In the "Duo from Romeo and Juliet," found among Tchaikovsky's sketches and orchestrated by S. Tanéïev, this theme is the climax, the melodic phrase which Romeo sings to "O nuit d'extase, arrête-toi! O nuit d'amour, étends ton voile noir sur nous!" ("Oh, tarry, night of ecstasy! O night of love, stretch thy dark veil over us!") Divided and muted violins, with violas *pizz.* play delicate, mysterious chords (D-flat major), which in the duet above mentioned serve as accompaniment to the amorous dialogue of Romeo and Juliet in the chamber scene. Flutes and oboes take up the first love theme.

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There is a return to tumult and strife. The theme of dissension is developed at length; the horns intone the Friar Laurence motive. The strife theme at last dominates fortissimo, until there is a return to the mysterious music of the chamber scene (oboes and clarinets, with murmurings of violins and horns). The song grows more and more passionate, until Romeo's love theme breaks out, this time in D major, and is combined with the strife theme and the motive of Friar Laurence in development. A burst of orchestral fury; there is a descent to the depths; violoncellos, basses, bassoons, alone are heard; they die on low F-sharp, with roll of kettledrums. Then silence.

Moderato assai, B minor. Drum beats, double-bassaes *pizz.* Romeo's song in lamentation. Soft chords (wood-wind and horns) bring the end.

* * *

The "Romeo and Juliet" overture-fantasia as played to-day is by no means the work as originally conceived and produced by the composer.

Kashkin has written about the origin of the overture—how Tchaikovsky followed Mily Balakirev's suggestions: "This is always associated in my mind with the memory of a lovely day in May,

"If a man does not provide for his children, if he does not provide for all those dependent upon him, and if he has not that vision of conditions to come, and that care for the days that have not yet dawned, which we sum up in the whole idea of thrift and saving, then he has not opened his eyes to any adequate conception of human life."

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with verdant forests and tall fir-trees, among which we three were taking a walk. Balakirev understood, to a great extent, the nature of Tchaikovsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: First, an introduction of a religious character, representative of Friar Laurence, followed by an Allegro in B minor (Balakirev suggested most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject, in D-flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over what is called, in technical language, the 'recapitulation,' in which the first theme, Allegro, appears in its original form, and the love theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakirev spoke with such conviction that he at once kindled the ardor of the young composer." (Englished by Mrs. Rosa Newmarch.)

After Kashkin's Reminiscences of Tchaikovsky appeared, Modest

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Tchaikovsky's Life of his illustrious brother was published. We quote in the course of this article from Paul Juon's translation into German. Let us see what Modest says about the origin and early years of this overture.

The first mention of "Romeo and Juliet" is in a digression concerning the influence of Henri Litolff, the composer of the "Robespierre" and "The Girondists" overtures, over Tchaikovsky. If we wonder at this, it is a good thing to remember that the flamboyant Litolff was once taken most seriously by Liszt and others who were not ready to accept the claims of every newcomer. But it is not necessary to examine now any questions concerning real or alleged influence.

It was during the winter of 1868–69 that Tchaikovsky fell madly in love with the opera singer, Marguerite Joséphine Désirée Artôt (1835–1907). The story of this passion, of his eagerness to marry her, of her sudden choice of the baritone Padilla as a husband, has been told in a programme book of the Boston Symphony Orchestra.* In 1869 Tchaikovsky was still passionatly fond of her, and it was not for some years that he could even speak her name without emotion.

*Programme book of January 31, 1903. Mme. Artôt died April 3, 1907.

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In August, 1869, Tchaikovsky wrote to his brother Anatole that Mily Balakirev,* the head of the neo-Russian band of composers (among whom were Rimsky-Korsakov, Borodin, César Cui), was then living at Moscow. "I must confess that his presence makes me rather uncomfortable: he obliges me to be with him the whole day, and this is a great bore. It's true he is a very good man, and he is deeply interested in me: but—I don't know why—it is hard work for me to be intimate with him. The narrowness of his musical opinions and his brusque manner do not please me." He wrote a few days later: "Balakirev is still here. We meet often, and it is my firm belief that, in spite of all his virtues, his company would oppress me like a heavy stone, if we should live together in the same town. The narrowness of his views and the arrogance with which he holds them are especially disagreeable to me. Nevertheless, his presence has helped me in many ways." And he wrote August 30: "Balakirev went away to-day. If he was in my opinion irritating

*Turgeniev met Balakirev in Leningrad in March, 1871. "The great Balakirev played very badly some fragments of an orchestral Fantasy by Rimsky-Korsakov. . . . Then the great Balakirev played very badly reminiscences of Liszt and Berlioz. The latter especially is for these Russian gentlemen" (of the new Russian school) "the Absolute and the Ideal. After all, I think Balakirev is an intelligent man. *Kein Talent doch ein Charkcter.*" From Turgeniev's "Lettres à Madame Viardot." The words in German stand so in this letter in French.— P. H.

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and a bore, justice compels me to say that I consider him to be an honorable and a good man, and an artist that stands immeasurably higher than the crowd. We parted with true emotion."

Tchaikovsky began work on "Romeo and Juliet" towards the end of September, 1869. Balakirev kept advising him, urging him on by letter. Thus he wrote in October: "It seems to me that your inactivity comes from the fact that you do not concentrate yourself, in spite of your 'friendly hovel' of a lodging." (Yet Tchaikovsky had been working furiously on twenty-five Russian songs arranged for pianoforte, four hands, "in the hope of receiving money from Jurgenson," the publisher.) Balakirev went on to tell him his own manner of composition, and illustrated it by his "King Lear" overture. "You should know," he added, "that in thus planning the overture I had not as yet any determined ideas. These came later, and began to adjust themselves to the traced outlines of the forms. I believe that all this would happen in your case, if you would only first be enthusiastic over the scheme. Then arm yourself with galoshes and a walking-stick, and walk along the boulevards. Begin with the Nikitsky, let yourself be thoroughly impregnated with the plan: I am convinced that you will have found some theme or an episode by the time you reach the Sretensky Boulevard. At this moment, while I think of you and your overture, I myself am

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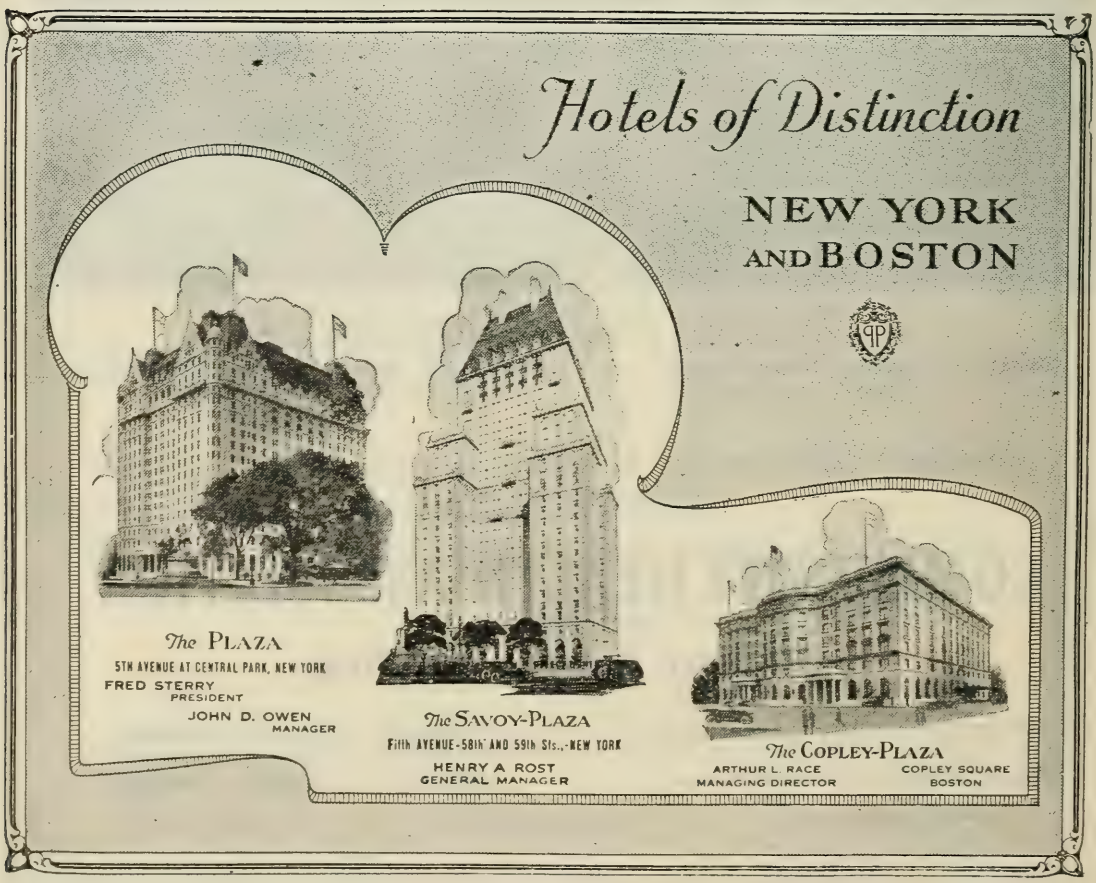
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aroused involuntarily, and I picture to myself that the overture must begin with a raging 'Allegro with sword-cuts,' something like this" (Balakirev stretched five measures, to which Tchaikovsky evidently paid little heed). "I should begin something like this. If I were to compose the overture, I should thus grow enthusiastic over this egg, and should hatch it, or I should carry about the kernel in my brain until something living and possible in this fashion were developed from it. If letters just now would exert a favorable influence over you, I should be exceedingly happy. I have some right to lay claim to this, for your letters are always a help to me." In November he wrote again in words of lively interest; he asked Tchaikovsky to send him sketches, and promised that he would say nothing about them until the overture was finished.

Tchaikovsky sent him his chief themes; lo, Balakirev wrote a long critical review: "The first theme does not please me at all; perhaps it will come out all right in the development, but as it now is, in its naked form it has neither strength nor beauty, and does not adequately characterize Friar Laurence. Here is the place for something after the manner of a choral by Liszt ('Der nächtliche Zug,' 'Hunnenschlacht,' and 'Die heilige Elisabeth') in old Catholic style; but your theme is of a wholly different character, in the style of a



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quartet by Haydn, bourgeois music which awakens a fierce thirst for beer. Your theme has nothing antique, nothing Catholic about it; it is much nearer the type of Gogol's 'Comrade Kunz,' who wished to cut off his nose so that he would not be obliged to pay out money for snuff. It is possible your theme will be very different in the development—then I'll take all this back. As for the theme in B minor, it would serve as a very beautiful introduction for a theme. After the running about in C major must come something very energetic, powerful. I take it that this is really so, and that you were too lazy to write out the continuation. The first theme in D-flat major is exceedingly beautiful, only a little languishing; the second in D-flat is simply wonderful. I often play it, and I could kiss you heartily for it. There is love's ardor, sensuousness, longing, in a word, much that would be exactly to the taste of the immortal German Albrecht. I have only one criticism to make about this theme: there is too little inner, psychical love, but rather fantastical, passionate fervor, with only slight Italian tinting. Romeo and Juliet were no Persian lovers: they were Europeans. I don't know whether you understand what I wish to say—I always find a great difficulty in expression; I launch into a musical treatise, and I must take refuge in illustrative examples: the theme in A-flat major in Schumann's 'Braut von Messina' overture is a good example of a

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motive in which there is expression of inner love. This theme, I admit, has its weaknesses; it is morbid and too sentimental toward the end, but the ground-mood is exceedingly well caught. I await impatiently the whole score for a just view of your overture, which is full of talent. It is your best work, and your dedication of it to me pleases me mightily. This is the first piece by you which fascinates by the mass of its beauties, and in such a way that one without deliberation can call it good. It is not to be likened to the old drunken Melchisedek, who breaks into a horrible trepak in the Arbatsky Place, from sheer misfortune. Send me the score as soon as possible. I pant to know it."

Tchaikovsky made some changes; still Balakirev was not satisfied. He wrote: "I am much pleased with the introduction, but I do not at all like the close. It is impossible for me to write explicitly about it. It would be better for you to come here, where we could talk it over. You have made something new and good in the middle section, the alternating chords on the organ-point above, a little *à la Ruslan.** There is much routine in the close; the whole part after the end of the second theme (D major) is, as it were, pulled violently out of the head. The very end itself is not bad, but why

*After the manner of Glinka in his opera "Ruslan and Lioudmilla" (Leningrad, 1842).

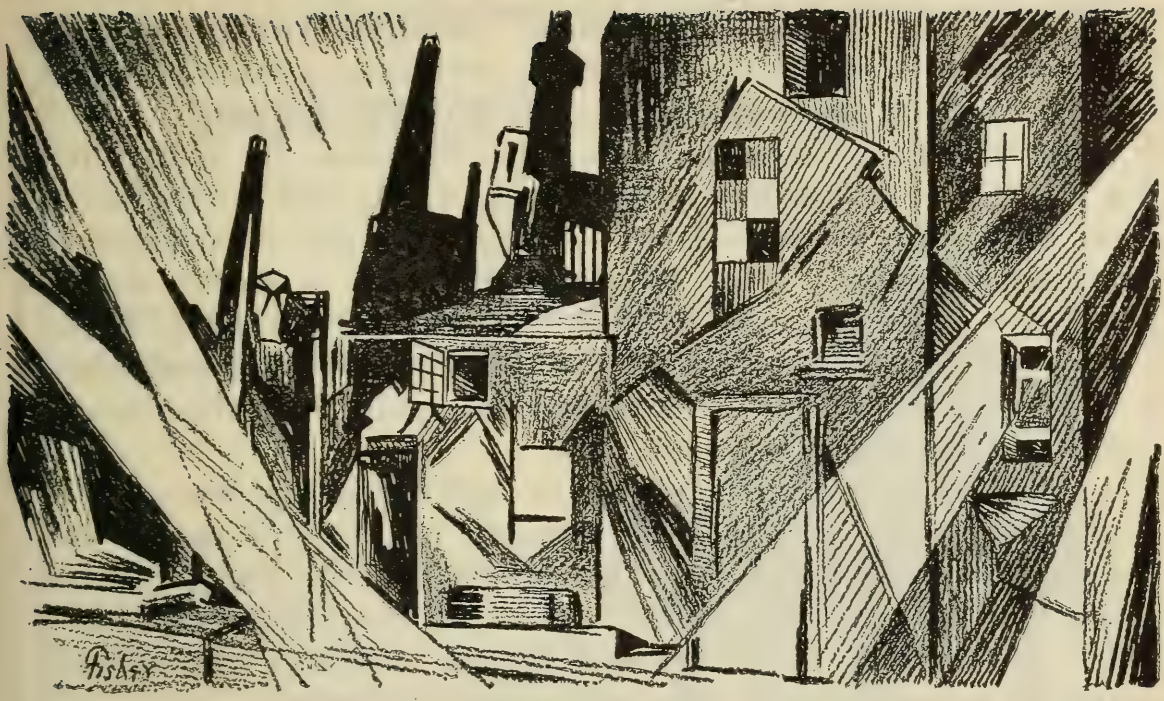
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these blows in the last measures? They contradict the contents of the drama, and the ending is coarse. Nadeshda Nikolajewna* has stricken out these chords with her pretty little hand, and would fain close her pianoforte arrangements with a pianissimo."

Nor was Balakirev content with these criticisms. He wrote: "It's a pity that you, or rather, N. Rubinstein, was in such a hurry about the publication of the overture. Although the new introduction is far more beautiful, I had the irresistible wish to change certain passages in the overture, and not to dismiss it so quickly, in the hope of your future works. I hope that Jurgenson will not refuse to give the score of the newly revised and finally improved overture to the engraver a second time."

Tchaikovsky in a letter, October 19, 1869, stated that the overture was completed. It was begun October 7, 1869; the sketch was finished October 19; by November 27, 1869, it was scored. In the course of the summer of 1870 it was wholly rewritten: there was a new introduction, the dead march towards the close was omitted, and the orchestration was changed in many passages.

*The wife of Rimsky-Korsakov. In his final version Tchaikovsky himself struck out the chords.

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SAN FRANCISCO, Cal., Jan. 22.—A Steinway Grand was taken in trade in June, 1923, for $400 on a Steinway model M for $1475. Four months later it was sold for $550. In November of the same year it was sold again, this time for $850. In March, 1928, the instrument again found itself on the sales floor of Sherman, Clay & Co., having been brought in on an allowance for $650 towards a Steinway model L for $1725. A little later it was sold for $900. The purchaser, however, decided to take a Steinway model O at $1150 and the instrument was returned to stock. A couple of months ago it was sold for $950 cash.

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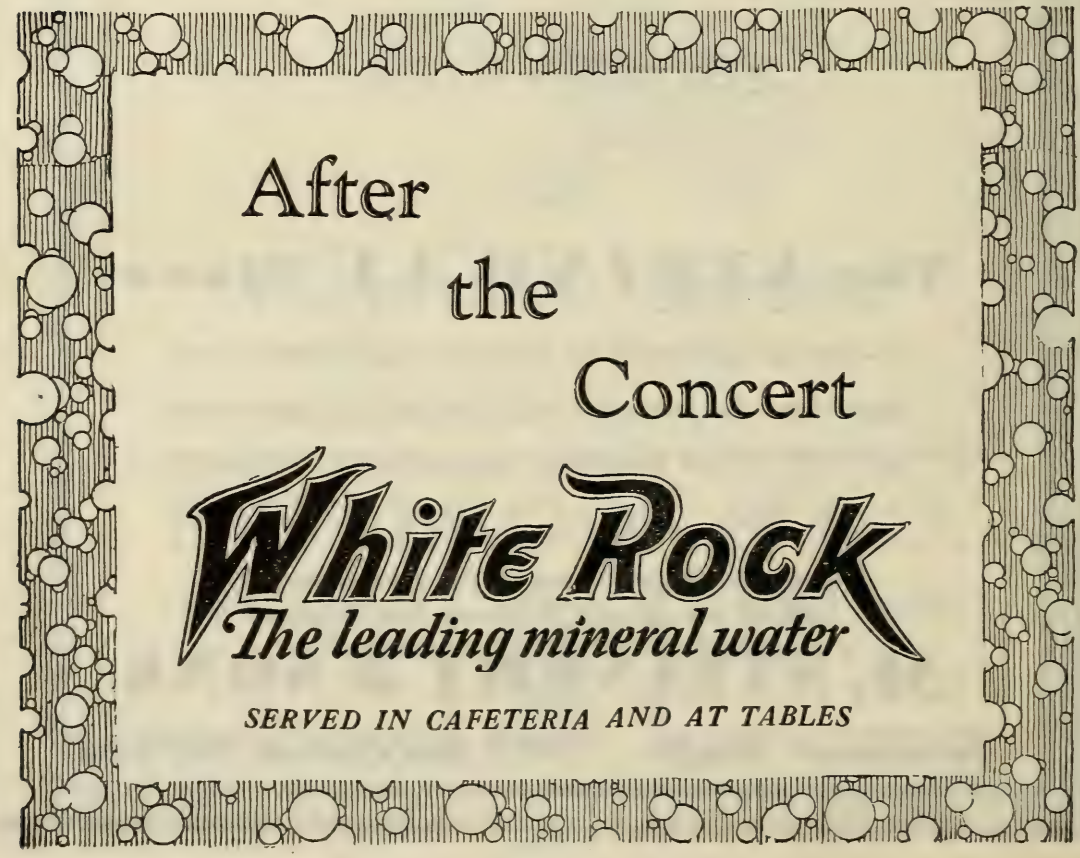
Steinert Hall 162 Boylston Street

"Balakirev and Rimsky-Korsakov were here yesterday," Tchaikovsky wrote on January 25, 1870: "Balakirev begins to honor me more and more.* . . . My overture pleased them very much, and it also pleases me."

A day or so before the performance Tchaikovsky wrote his brother Modest: "There has already been one rehearsal. The piece does not seem to be ugly. As for the rest—that is known only to the dear Lord!"

The first performance of the overture was on March 16, 1870, at a concert of the Musical Society, Moscow. The work was not successful. Nicholas Rubinstein, who conducted, has just been sentenced to a fine of twenty-five roubles on account of some act of executive severity in the Conservatory. A newspaper on the day of the concert suggested that the admirers of Rubinstein should take up a collection at the concert, so that he would not be obliged to

*Tchaikovsky some years afterwards wrote letters in which he defined clearly his position towards the "Cabinet" of the neo-Russian school, and also put forth his views on "national music." In a letter written to Mrs. von Meck (January 5, 1878) he described Balakirev as "the most important individuality of the circle; but he has grown mute and has done little. He has an extraordinary talent, which has been choked by various fatal circumstances. After he had made a parade of his infidelity, he suddenly turned devote. Now he is always in church, fasts, prays to all sorts of relics—and does nothing else. In spite of his extraordinary gifts, he has stirred up much mischief. It was he that ruined the early years of Rimsky-Korsakov by persuading him that he had nothing to learn. He is the true inventor of the doctrines of this remarkable circle, in which so much undeveloped or falsely developed strength, or strength that prematurely went to waste, is found."



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serve out the fine in jail. This excited such indignation that, when Rubinstein appeared on the stage, he was greeted with great enthusiasm, and no one thought of overture or concert. Tchaikovsky wrote Klimenko: "My overture had no success at all here, and was wholly ignored. . . . After the concert a crowd of us supped at Gurin's restaurant. During the whole evening no one spoke to me a word about the overture. And yet I longed for sympathy and recognition."

"Nordic" Symphony . . . . . Howard Hanson

(Born at Wahoo, Neb., on October 28, 1896; now living at Rochester, N.Y.)

We are indebted to Dr. Hanson for the following notes:

"Howard Hanson, Mus. Bac., Mus. Doc., F.A.A.R., was born October 28, 1896, in the little town of Wahoo, Neb. Born of Swedish parents, the young composer received his early training in this community, which had been largely settled in earlier days by Swedish pioneers. This early influence of heredity and environment influenced strongly his earlier compositions and is definitely reflected in the 'Nordic' Symphony, a work in which the composer pays homage

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[*No. 19 of a series*]

Berlioz seemed to have an unhealthy penchant for falling off the cliffs of the Riviera. But the yarn about Tchaïkovsky seems the most incredible of all. Under the spell of a mood he stood up to his neck in an icy Russian river, hoping to contract pneumonia that he might die an apparently natural death. Luckily, the only result of his immersion was the discomfiture of wet clothing.

The great composers lived on an average but about 60 years. Of the long lived, Handel passed away at 74; Haydn at 77; Wagner died at 70; while Bach lived to be 65 and Verdi 87 . . . Of those who died in comparative youth were Schubert, who lived 31 years; Mozart 34; Weber 40; and Scriabin 44; Bizet also died comparatively young.

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to the race of his fathers. Beginning the study of music and attempts at composition at the age of seven, the composer continued his musical studies along with his studies in the grammar school and high school, graduating from the local high school and from the School of Music of Luther College as well. His musical gods of these early days were, curiously enough, Grieg and Handel, of whose work he has always been very fond.

"Leaving Wahoo, he went to the Institute of Musical Art in New York City, studying piano and composition, piano with James Friskin, and composition under Percy Goetschius. After graduating from this institution, he registered in Northwestern University, Evanston, Ill., devoting his time to the study of general academic subjects, in addition to composition. He received his degree from this institution at the age of nineteen, and was the following year appointed professor of theory and composition at the College of the Pacific in San Jose, Calif.

"After serving three years in this capacity, Dr. Hanson was promoted at the age of twenty-two to the position of Dean of the Conservatory of Fine Arts, which position he held until 1921. During these years, many of his smaller orchestral works were written, including the score of the California Forest Play of 1920.

"In 1921, Dr. Hanson was awarded the *Prix de Rome* in the com-

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petition for the fellowship in the American Academy in Rome. Leaving California, he took up his residence in Rome, where he remained for three years, returning to America in 1924 as Director of the Eastman School of Music of the University of Rochester, which position he occupies at the present time.

"The most important of Dr. Hanson's works date from the beginning of his fellowship at the American Academy. The first of these works is the 'Nordic' Symphony which is being played at this concert. This was followed by the symphonic poem 'North and West'; the String Quartet, Op. 24; the symphonic poem with viola obligatto, 'Lux Aeterna,' and, finally, the large choral work for chorus and orchestra, 'The Lament for Beowulf.' Since his return to America he has written the symphonic poem, 'Pan and the Priest'; a concerto for organ and orchestra, and the 'Heroic Elegy,' for chorus and orchestra, written for the Beethoven Centennial.

"Since his return to America in 1924, Dr. Hanson has appeared as guest conductor in the performances of his own works with the New York Philharmonic; New York Symphony; St. Louis, Cleveland, Cincinnati, Chicago, Los Angeles, San Francisco, Kansas City, Baltimore, and Rochester orchestras. He has also conducted his works with the Augusteo Orchestra in Rome, and his works have

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been played in London, Paris, and Amsterdam. He has been three times honored by having conferred upon him the degree of Mus. D.—by Northwestern University, Syracuse University, and the Horner Institute of Fine Arts of Kansas City.

"In addition to his work as an educator, Dr. Hanson has become well known as a champion of the younger composer, and gives each year in Rochester a series of orchestral concerts devoted to works of American composers.

* * *

"The 'Nordic' Symphony is the earliest of his large works, being composed in the composer's twenty-second year. It was first performed under his direction by the orchestra of the Augusteo in Rome, and since that time has been performed by most of the symphony orchestras of this country. On the fly-leaf of the score is the motto 'To him that overcometh will I give to eat of the tree of life, which is in the midst of the paradise of God.' There are three movements: the first, Andante Solenne, allegro con fuoco; the second movement, Andante teneramente con semplicità; the last movement, Allegro con fuoco, which leads into the Finale.

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symphony is based. This movement, strongly Nordic in character, sings of the solemnity, austerity, and grandeur of the North, of its restless surging and strife, of its somberness and melancholy. The second movement, which is inscribed 'To my Mother,' is in marked contrast, peaceful in character, with the feeling of wistful sadness.

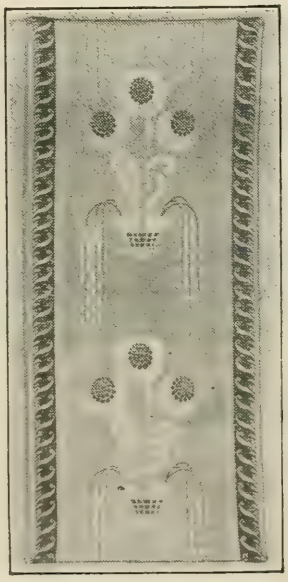
"The third movement, inscribed 'To my Father,' is rugged and fiery in spirit, and it is in this movement that the composer pays tribute to his love of the folk-songs of Sweden in several themes of folklike character, one of which is an actual folk-tune.

"The Finale, which follows the third movement without pause, begins with a reiteration of the opening theme of the symphony and serves as a Coda for the entire work. The work as a whole is dedicated to Major Felix Lamond, founder and head of the Music Department of the American Academy in Rome. The symphony is melodious and strongly romantic in character and is, probably for this reason, by far the most popular of the composer's orchestral works.

* * *

"The following thematic description of the work is taken from the

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programme notes written by Stewart Sabin for the first Rochester performance of the work in the spring of 1924:

"'The principal theme of the symphony enters immediately, a theme of somberness and austerity, announced by the violoncellos alone. A horn call interrupts, and the theme is announced once more in a slightly more intense form, interrupted once more by the trumpet. The theme returns in the strings and is developed in intensity and tempo to an Allegro. The strife dies away and the second theme is heard, again in the violoncellos. A development soon leads to the closing theme of the first section, hurled forth by the brass and ending with a foreboding note in the tympani. A pause, and the development section is ushered in by a rush of woodwind. A new theme is sung by the violins, and the main theme returns in the brass, accompanied by flashes of rhythmic patterns in the strings as they develop a short fughetta on the diminution of the theme. The principal theme enters once more, and the intensity of the music grows until it ends with a fierce outburst of all the brass in unison. Silence follows, and the second theme appears very softly in the basses, passes upward through the orchestra, and dies away over the solemn, monotonous beat of the tympani. Two somber chords in the trombones, and the movement ends quietly.

"'The second movement begins softly in the strings, and after a short introduction the principal theme, tender and wistful, is sung by the oboe. The section ends with a quiet passage in the strings and horns. The second section begins with a short theme given out by the flutes, alternating with strings, a brief climax is reached,

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It was proposed in the Programme Book of March 22d and 23d to print the names each week of new subscribers to the Orchestra's deficit fund for the present season with a summary of all the names of the subscribers, alphabetically arranged, to be included in Programme Book No. 23 for the concerts on April 19th and 20th.

All subscriptions received by the Treasurer not later than April 13th will be included in this list. The Trustees very much hope that within the next week the balance of the deficit, which now stands at about $40,000 will be over-subscribed.

The Trustees again wish to emphasize the fact that all subscriptions to the deficit fund are welcomed, whatever the amount.

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and the first theme returns in all the strings in unison to the accompaniment of cascading groups of notes from the second theme in the woodwind and with the solo horn singing through the rich mass of tone. The principal theme is heard once more in the solo horn and the movement ends.

" 'The third movement begins abruptly with trills in the strings and woodwind, through which breaks the call of the trumpets. The first theme appears in the woodwind, and the intensity is sustained until the second theme, in the style of an old folk-dance, appears in the strings. The third theme enters abruptly with a crash of percussion and the appearance of two chords which are reiterated again and again, over which the violoncellos sing a plaintive melody. An oboe and a clarinet continue still to the same insistent accompaniment, and finally every instrument in the orchestra is giving out the same theme, one after another. The storm dies away and the first theme of the movement reappears.

" 'The finale begins with the principal theme in all the basses, to the accompaniment of a nervous tremolo in the violins. Fragments of the material of the entire symphony pass in review, with constantly increasing intensity, until the slow theme of the third movement is heard once more in the brass to a slowly surging pulsation of the rest of the orchestra. A final outburst of the brass, and the symphony ends.' "

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KRSZMALY

(By Ernest Newman in the *Sunday Times,* London of March 17, 1929.)

The assiduous reader of this column—apparently there are still a few of them left, in spite of everything!—may have noticed sundry references of late to Krszmaly, whose works I have persistently pressed upon the attention of British music lovers. I find that the name of this composer is quite unknown here, and I have received letters from various parts of the country asking me for further information about him; I have even been approached by the musical adviser of one of our biggest and most enterprising concert organisations, which is anxious to include some of Krszmaly's works in its programmes. I had intended to reserve what I had to say about Krszmaly until I could treat him and his music at proper length in a book; but in view of the widespread interest that my brief references to him have evoked I have pleasure in giving a few particulars about him here.

Let me say, in passing, that I have been deeply wounded by a suggestion, on the part of a friend who, as the now silent Mr. Kurt Atterberg would say, "has a sharp nose," that there is no such person,—that I invented him, in fact. As if I would do such a thing! Not that there would be anything really unprofessional



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about such conduct; for most writers upon music have, in their time, discovered a composer who, since no one else has ever been aware of his existence, can be regarded only as the critic's own invention. Mr. Turner, for instance, frequently writes about a composer named Wagner who, I suspect, never existed outside Mr. Turner's imagination: at any rate he has nothing but the name in common with the Wagner *I* know. There is Sir Henry Hadow's Berlioz, again,—a figment, surely, of that gifted humorist's fancy. And of course there is Mr. Kurt Atterberg, a quite original composer, if Mr. Atterberg's word is to be trusted, but whom I suspect to be the creation of Mr. Atterberg the musical critic.

There would be nothing, then, inconsistent with the loftiest principles of the craft were I also to invent a composer of my own. But what need is there for me to set my imagination to work when the Fates have provided me with Krszmaly ready to my hand? I must admit that I was on the look-out for a composer whom I could be the first to introduce to the British public, for only in that way can a critic hope to achieve fame. It is *so* difficult nowadays to say anything notable about a classical composer; besides, that could hardly be done without an exhaustive study of him off one's own bat, so to speak; and this sort of thing takes time. It is much easier to find a composer of whom no one else has heard and be his John the Baptist. I was looking round, then, for a new composer on whose shoulders I could climb to fame, or at any rate notoriety, when chance brought Krszmaly my way.



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At once I saw my opportunity. For here is a composer who is not only, in my humble opinion, the greatest figure in the music of our time, but destined to have an enormous influence on the future. As a distinguished critic said some ten years ago, when announcing one of his own "discoveries,"—"a young man of thirty-six whom I do not know, whom I have never seen, and whom I regard as one of the most remarkable composers of his generation, a young man from whom may be expected not merely interesting works but works of the first order," etc., etc.,—"I do not think that their is any greater joy than that of discovering a new personality, a truly original temperament." That is precisely how I feel about it. Everything else I have written will soon be forgotten; but one of these days I shall perhaps be asked to supply some biographical information about myself to a dictionary of music, and then I shall be able to point, with pride, to the fact that I was the first man in England to write on Krszmaly.

(The name, I hope, will not be an obstacle to his fame in this country. Franz Böhme, in his "Geschichte des Tanzes in Deutschland," tell us of the sad fate of a Prague composer of about 1820 to whom the historians of music have never done elementary justice, simply because no one could pronounce his name, which was Anton Krch. There ought to be no such difficulty with Krszmaly. The name is pronounced exactly as it is spelt,— the "Krsz" like krsz in krsz, an the "a" broad and with a slightly guttural inflection.)

Krszmaly, whom I regard as the greatest composer that Hungary



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has yet produced, is now in his twenty-fifth year. His father, an Albanian of the hills, was the commander of one of the largest submarines in the Swiss navy; his mother was a Dirne of the purest blood. Great men, as Schopenhauer pointed out, derive their genius from their mothers; and it was undoubtedly from his mother that Krszmaly drew not only his genius but that rich store of Latvian folk melody that, ripened and transformed in obedience to the necessities of the new time, was one day to make him the very incarnation of the Dalmatian national spirit in music. He was educated at the Leipzig Conservatoire; but even as a boy he rebelled against the sterile academicism of his teachers. He had to make his own technique if he was ever to express himself; and this he did by turning to new and unexpected uses the hitherto unsuspected harmonic wealth of the popular music of his native Illyria.

In no living composer, indeed, is the folk-element so strong as in Krszmaly: I need point, in proof of this statement, only to his "Rhapsodie Béotienne" for two flutes and zylophone, to which the most Bœotian-minded of present-day Bœotians cannot listen without feeling that the composer is the very soul, poetic as well as musical, of Bœotia. His already large output includes four string quartets, two operas—"Prc Zstvo Vêstcs" and "Mrzovitl, Mrzovatl, Mrzovotl"—and no fewer than seven symphonies, of which the last, the Sinfonia Moronesque, has been accepted by all the inhabitants of Moronia as the truest expression yet achieved of the Moron mentality. It was after the first performance of this masterpiece that the King of the Morons made Krszmaly his Court Composer.

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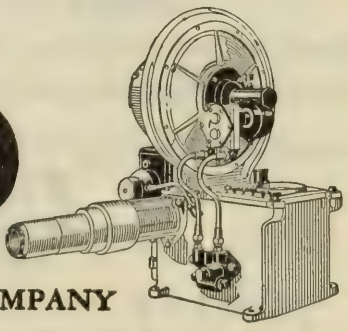
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Outside Moronia, however, where he name is now a household word, this symphony drew upon Krszmaly's head the bitterest objurgation of the more reactionary critics of each country. Yet it was this very work, so daring, so original, so future-piercing, that made me his passionate admirer: it appealed irresistibly to the Sister Anne in me. A letter in which I poured forth my admiration won for me the privilege of his personal acquaintance, as the result of which I was allowed to be the sole hearer, besides the composer, of his revolutionary "Concentus Silens." In this astounding work Krszmaly has written *nothing but rests.* He was the first composer, indeed, to perceive and exploit all the possibilities of the rest; and the mere sight of this score, with its many time-signatures, its syncopated rests, its cross-rhythm rests, its bewildering polyphony (if the term may be permitted me) of rests, should be enough to convince the most sceptical of the profound originality of Krszmaly's genius. The work was performed by a select choir of Trappist monks on April 1, 1927.

In his "Chant du Fou" he has carried Schönberg's atonalism a stage further. "Any one note of the twelve-tone scale," says Schönberg, "is as good as another." Krszmaly has clinched this with, "And better!" Here he has made music, for the first time, four-dimensional; no note means just what it purports to mean, but something quite different; and to piece to the true meaning of it all, the notes have to be seen in their correct focus,—which of course

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means an adjustment of the lens (if the term may be permitted me) of the ear of which few people are as yet capable. (The full score is not yet published; a simplified focal score has been issued, however, for the use of the layman.) It was this revolutionary work that led to that disgraceful exhibition of hooliganism at the last Festival (in Zaghreb) of the International Society for Contemptible Music. Krszmaly, on that memorable occasion, learned what it means to be a pioneer to be in advance of his time. Courageous as he is, sure of himself and his immortality as he is, the hostile reception of this masterpiece broke his heart. He flung himself sobbing on my shoulder: "Prszbsl! Prszbsl!" ("Oh, my God!") he wailed in his soft native Icelandic. It is this great work, however, by which Krszmaly is, I learn, to be introduced to the English public. It is to be broadcast at an early date: my suggestion for its performance was so strongly backed by the manufacturers of wireless receiving sets that the B.B.C., though with sore misgivings, had to yield to the clamour. I have no fear for Krszmaly in this country, for here we know how to honour great musicians. Has not the gifted composer of "Sleep, baby, sleep," recently received a knighthood, while even the producer of relative trifles like "Sea Drift," "Paris," and "The Mass of Life" has been awarded the lesser distinction of a Companionship of Honour?



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(T. Thompson in the *Manchester Guardian* May 4, 1928)

In the Munbleton Opera House orchestra the conductor conducts when he has nothing better to do. He has, of course, to watch for the little red light and set the others going. But when they are well and truly on the way he puts in a bit himself on the fiddle, and lets the others paddle their own canoe. After all, not many professional musicians find it necessary to keep their eyes always on the conductor, and after a flying start an overture should swing along of its own momentum, like a big war. The going may be groggy in places, but he pulls them together for a close finish. His slogan is "Nil desperandum." There are trying moments when chaos seems inevitable. But a few agonized jerkings of his fiddle bow restores a lost unanimity and reassures a palpitating audience. He puts the whole of his money on the cornet player. If he can keep his head above water the rest may be depended upon to bob up sooner or later. The cornet player has a heart that does not quail.

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When things go wrong on the other side of the footlights the band always gets the blame, like the referee at a football match. If the juvenile lead cracks on his top note he just glares at the conductor, who expects it and is unperturbed. If the comedian's best number by chance falls on stony ground, he talks it over with his dresser, who agrees with him on the putrid nature of the accompaniment, and afterwards retails it to the instrumentalists concerned. It does not pay to talk too freely. A treacherous blast from an aggrieved trombone may put the laugh in the wrong place.

To be quite fair, the band does not do badly when one considers that each Monday brings a fresh show and a fresh lot of "temperamental" people, who each think that upon their own particular act depends the success of the production. It may be opera one week and "The Dressmaker's Dilemma" the next. The conductor did not mind opera. True, being "augmented," the band has to sit a little closer to make room for a lady with a harp. But he can always bank on Monday and Saturday for "The Bohemian Girl" and "Maritana," with Dago stuff on the days between. The repertoire is so familiar that the conductor marks the encores on his copy before the show begins.



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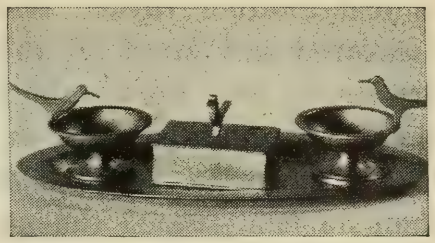
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thrilling roll. Is not that the primitive way of inducing fear and apprehension? Again, though St. Paul found the cymbals tinkling, the Munbleton Opera House drummer is no purist; he is prepared to make any kind of noise at any particular moment. He is a modest drummer, though he has travelled and his drum has sounded in more countries than that of Drake. And the conductor leans upon his keen sense of rhythm.

The conductor, on the other hand, takes little heed of the piccolo player. It is a marvel how this man with the lively little pipe twines his tripping melody like a silver thread through a tapestry landscape. He can dart through a hole in the score which his lumbering companions dare not look at. Only his extraordinary mobility saves him from being smothered. Occasionally the conductor allows him to play a solo during the interval. He has only one solo, which he has played for years, and it always stops the conversation. It finds the highest reaches of the gallery like a rising lark, and no one ever wishes him to change his solo. When it is finished the conductor rises and bows to the house. Then he bows to the piccolo player. There has to be decorum.

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"Tod und Verklärung" ("Death and Transfiguration"), Tone-Poem for Full Orchestra, Op. 24 . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living in Vienna)

This tone-poem was composed at Munich in 1888–89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeine Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890.

The first performance in Boston was at a Boston Symphony Orchestra concert, February 6, 1897, Emil Paur, conductor.

The first performance in the United States was by the Philharmonic Society at New York, Anton Seidl conductor on January 9, 1892.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch† and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German.

The following literal translation is by William Foster Apthorp:

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

*Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work in spite of sundry poor passages, and it is also refreshing."

†Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wolmuth, he conducted a singing society, for which he composed humorous pieces and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Somer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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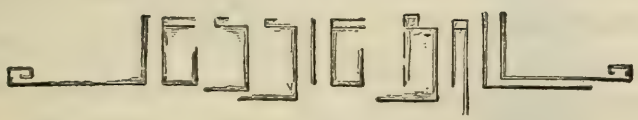
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Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

The authorship of this poem was for some years unknown. The prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the

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publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write it (p. 87).

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar.

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London) :—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Wilhelm Mauke wrote a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing commentators.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind

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accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. This second feverish theme goes canonically through the instrument groups. The sick man sinks exhausted (ritenutos). Trombones, violoncellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempra alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Tamtam and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive. A crescendo leads to the full development of the Transfiguration theme (moderato, C major), "World deliverance, world transfiguration."

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FRIDAY AFTERNOON, APRIL 19, at 2.30 o'clock

SATURDAY EVENING, APRIL 20, at 8.15 o'clock

Josten . . . . . "Concerto Sacro" for String Orchestra

Fauré . . . . . Elégie for Violoncello and Orchestra

Loeffler . . . . "La Bonne Chanson," Poem (after Verlaine)

Schumann . . . . . Symphony in E-flat major No. 3, "Rhenish," Op. 97

I. Vivace.
II. Moderato assai.
III. Allegro non troppo.
IV. } Maestoso.
V. } Vivace.

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There will be an intermission before the symphony

A lecture on this programme will be given by Mr. John P. Marshall on Thursday, April 18, at 5.15 o'clock in the Lecture Hall, Boston Public Library.

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Bach...“Cum Sancto Spiritu,” from the Mass in B minor

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	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane C.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
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Horns.	Horns.	Trumpets.	Trombones.
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Josten . . . Two Movements from the "Concerto Sacro" for String Orchestra

a. Lamento.
b. Sepulcro e Transfigurazione.

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Fauré . . . . . Élégie for Violoncello and Orchestra

Loeffler . . . "La Bonne Chanson," Poem (after Verlaine)

Schumann . . . . . Symphony in E-flat major No. 3, "Rhenish," Op. 97

I. Vivace.
II. Moderato assai.
III. Allegro non troppo.
IV. } Maestoso.
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Concerto Sacro for String Orchestra and Piano

Werner Josten

(Born on June 12, 1888, at Elberfeld, Germany; now living at Northampton, Mass.)

This concerto was performed for the first time at a concert of Orchestra of the Graduate School, Juillard Musical Foundation, in the Town Hall, New York, on March 27, 1929. Mary Huggins was the pianist; Albert Stoessel conducted. The programme also included a Suite from Purcell's dramatic music arranged by Albert Coates; Vaughan William's Concerto Academico, (Julius Risman, solo violin—first time in New York) and Bloch's Concerto Grosso (Mary Lackland, solo violin; Jerome Rappaport, solo piano).

The programme of Mr. Josten's Concerto Sacro is as follows:

(*a*) The Annunciation

Mary's Dream—Dialogue Between Mary and the Angel—O Sanctissima—The Passion—An Angel Prophesies Life's Triumph Over Death—Mary's Ecstasy—Disappearance of the Apparition.

(*b*) The Miracle

Mary's Terror—Comforting Angelic Voice—The Manger and the Shepherds—Preparation and Consummation of the Miracle.

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Walter Leary, Jeuel Prosser

Thou art so like a flower
Otto Ploetz

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Allah
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LELAND CLARKE, Into the Sunshine
Thure Hultén

Moonlight Deep and Tender
Yvonne des Rosiers

Over the World to you
Thure Hultén

MABEL W. DANIELS, Cherry Flowers
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Joseph Lautner

ARTHUR FOOTE, An Irish Folk-Song
Maria Kurenko

The Nightingale Has a Lyre of Gold
Eva Emmet Wycoff

O Swallow, Swallow, Flying South
Marion L. Hurd

MARGARET RUTHVEN LANG, An Irish Love Song
Eleanor Patterson

Pianoforte

ERNEST HARRY ADAMS, The Wind in the Willows
Gertrude Lemke, Ruth Ellsworth

When the Leaves Turn Red
Mary Elizabeth Johndroe

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Memorie Gray Holt

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(*c*) LAMENT
(*d*) SEPULCHRE AND TRANSFIGURATION (Instrumental Motet).

Mr. Josten writes to us: "The mysterious dark triptych painted for the Isenheim altar at Colmar by Grünewald* gave me the idea for this piece."

Mr. Josten studied composition with Dr. Rudolf Siegal,† a master pupil of Humperdinck. Before coming to this country, Mr. Josten was assistant conductor at the Munich Opera House. Since 1923 he is the teacher of fugue and composition at Smith College, Northampton, Mass. Four years ago he became interested in the revival of ancient operas. At Northampton he has given the first performance in the United States of "L'Incoronazione di Poppea" (1926) and "Il combattimento di Tancredi e Clorinda" (1928) by Claudio Monteverdi, and of "Julius Caesar" (1927) and "Xerxes" (1928) by Handel.

The list of his compositions includes:

"Crucifixion" (W. v. d. Vogelweide) eight-part chorus for mixed voices and bass solo (a cappella), performed by the Oratorio Society, New York, in 1923 (composed in 1916).

*Matthias Grünewald was the chief Rhenish painter at the beginning of the sixteenth century. His entombment (predella) in the old Abbey Church at Colmar is "his best authenticated work."

†Rudolf Siegal, composer and conductor, born at Berlin on April 12, 1878, studied law (he has the degree Dr. Jur). His teachers in music were Thiel, Humperdinck, and Thuille of Munich. In that city (1910–11) he conducted a choral society and performances at the Prinz Regenten Opera House. Making Berlin his home, he conducted 1914–17 at Königsberg; 1918–19 he was "Operndramaturg" at Mannheim. Since 1919 he was City Music Director and conductor of the Concert Society at Krefeld (General Music Director in 1922). Among his compositions are an opera "Herr Dandolo" (Essen, 1914); a "Heroic Tone Poem" (Essen, 1906); "Apostaten" March (G. Keller), for male chorus and orchestra; twelve German Folk-Songs for piano (three hands).

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"La Musique" (Baudelaire), for tenor voice and orchestra (1918).

"Indian Serenade" (Shelley), for tenor voice and orchestra (1921).

"Hymnus to the Quene of Paradys" (anonymous, A.D. 1300), for women's chorus, alto solo, strings, and organ (1922). This Hymnus has been performed by several choral societies.

"Ode for St. Cecilia's Day" (Dryden), for soli, mixed chorus, orchestra, and organ (1924), to be given at the Worcester Festival, 1929.

"Concerto Sacro" for string orchestra and piano (1925).

Fragments for the Brome play, "Abraham and Isaac," for soli, chorus, and orchestra (1926).

"Jungle," symphonic movement for full orchestra (1928).

Forty published songs (1914–22.)

Mr. Jean Bedetti was born at Lyons, France, on December 18, 1883. At the Lyons Conservatory of Music he took violoncello lessons of his father, and made his first appearance in public at a theater in Lyons when he was eleven years old, playing Davidov's concerto. He studied at the Paris Conservatory, where he was awarded a second prize in 1901; a first prize in 1902, when a first prize was awarded also to Mlle. Clément. Mr. Bedetti's teacher was

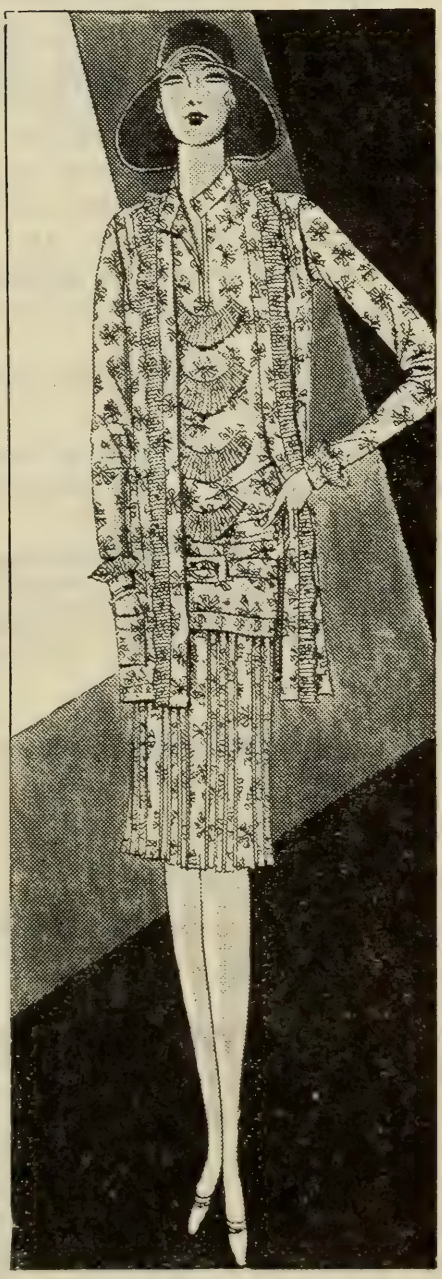
"If a man does not provide for his children, if he does not provide for all those dependent upon him, and if he has not that vision of conditions to come, and that care for the days that have not yet dawned, which we sum up in the whole idea of thrift and saving, then he has not opened his eyes to any adequate conception of human life."

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Having played in concerts of chamber clubs, Mr. Bedetti became the first violoncellist of the Opéra-Comique Orchestra in 1904. In 1908 he was appointed first violoncellist of the Colonne Orchestra, playing in turn under Colonne, Pierné, and Monteux. He gave recitals in French cities, also in England, Belgium, Spain, and Switzerland. Called to the colors in the French mobilization of August 2, 1914, he served actively at the front for eighteen months. He joined the Boston Symphony Orchestra as first violoncellist in the fall of 1919. He is a member of the Burgin String Quartet and of the Fox-Burgin-Bedetti Trio, and has played in many concerts and recitals in ensemble and as soloist.

His appearances as soloist with the Boston Symphony Orchestra have been as follows:

1920. January 30, Schumann's Concerto; March 6, 1920, Saint-Saëns, Concerto, No. 1.

1921. March 11, Haydn's Concerto, D major.

1923. April 13, Bloch's "Schelomo" (first time in Boston).

*Jules Léopold Loeb, was born at Strasbourg on May 13, 1852, took a first prize at the Paris Conservatory in 1872. He became a member of the Opéra Orchestra in 1872 and was afterwards the solo violoncellist at the Opéra and at the Conservatory concerts. He was a member of the Marsick Quartet and of Philipp's Society of Wind Instruments and strings. In 1900 he was appointed professor at the Paris Conservatory.

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1924. January 8, Brahms Concerto, A minor, for violin (Mr. Burgin), and violoncello; December 5, Fauré's Élégie.

1925. March 20, Caplet's "Épiphanie" (first time in the United States).

1927. April 1, Lalo's Concerto, D minor.

ELÉGIE FOR VIOLONCELLO AND ORCHESTRA . GABRIEL URBAIN FAURÉ

(Born at Pamiers (Ariège), France, on May 13, 1845; died at Passy, on November 4, 1924)

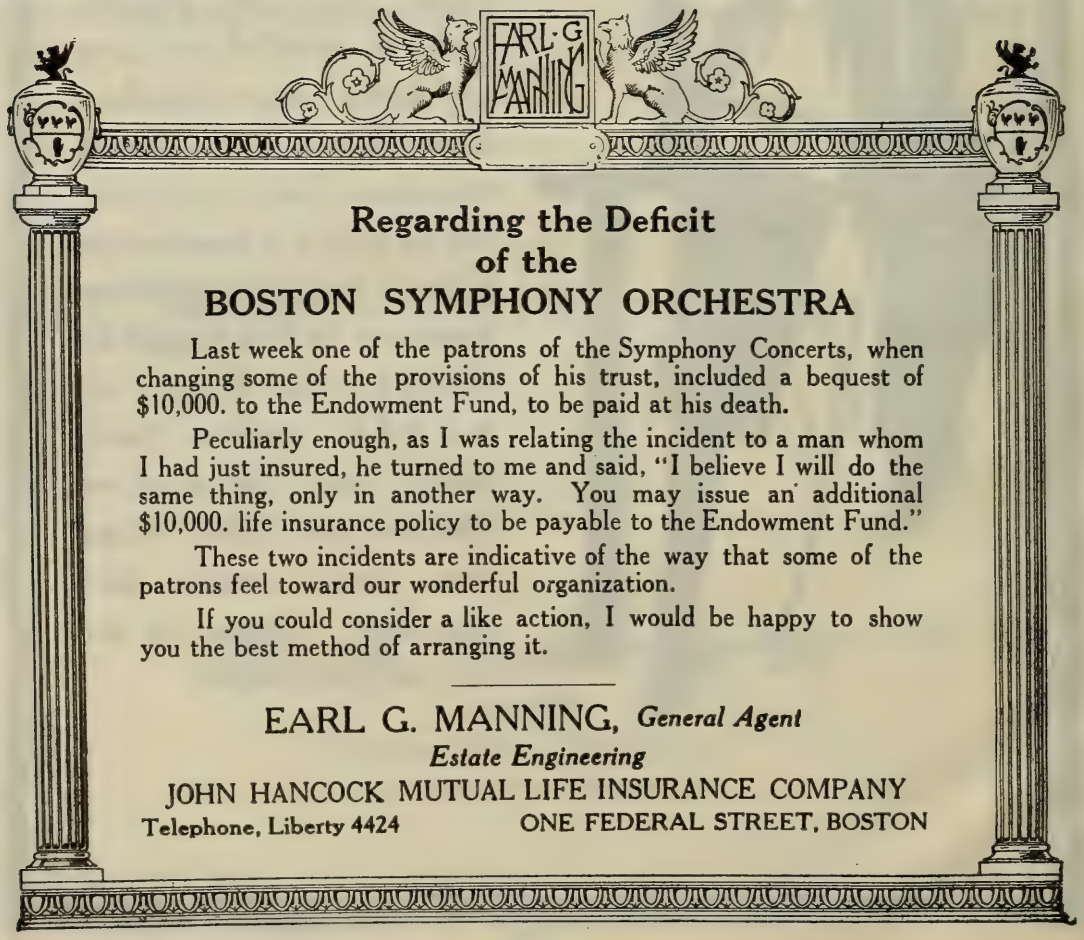
This Elégie was written for violoncello and pianoforte. It was published in 1883. Fauré afterwards orchestrated the pianoforte accompaniment.

The Elégie was played by Mr. Bedetti at a concert of the Boston Symphony Orchestra, in memory of Fauré, on December 5, 1924. Fauré's transcription for violin and piano was first played in Boston by Hugh Codman and Miss N. A. Stowell on December 16, 1897.

These works by Fauré have been performed in Boston at concerts of the Boston Symphony Orchestra.

1904. December 17, Pelléas et Mélisande" Suite. Mr. Gericke, conductor.

1905. December 2, "Pelléas et Mélisande" Suite. Vincent d'Indy, guest conductor.



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1883

1911. March 18, "Pelléas et Mélisande" Suite. Mr. Fiedler, conductor.

1919. February 14, Suite from the Music to Haraucourt's "Shylock" (after Shakespeare). Mr. Rabaud, conductor; Arthur Hackett, tenor. March 28, Prelude to the opera "Pénélope."

1923. November 23, "Pelléas et Mélisande" Suite. Mr. Monteux, conductor.

1924. December 5, 1924, Overture to "Pénélope"; Elégie for violoncello and orchestra. Mr. Koussevitzky, conductor.

"La Bonne Chanson" . . . . . Charles Martin Loeffler

(Born at Mühlhausen-i-R. Alsace, January 30, 1861; now living at Medfield, Mass.)

"La Bonne Chanson," composed with "Villanelle du Diable" at Dover, Mass., in the summer of 1901, was first performed with the "Villanelle" at a concert of the Boston Symphony Orchestra, April 12, 1902, Mr. Gericke, conductor. It was then entitled: "Poem for orchestra: 'Avant que tu ne t'en ailles.'" There was another performance on January 3, 1903. The revised poem, entitled, "La Bonne Chanson," was performed on November 1, 1918, Mr. Monteux con-

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ductor. There was a performance led by Mr. Monteux on March 25, 1921.

The composition is a musical paraphrase of the fifth poem in Paul Verlaine's "Bonne Chanson."

Avant que tu ne t'en ailles,
Pâle étoile du matin,
—Mille cailles
Chantent, chantent dans le thym.—

Tourne devers le poète,
Dont les yeux sont pleins d'amour,
—L'alouette
Monte au ciel avec le jour.—

Tourne ton regard que noie
L'aurore dans son azur;
—Quelle joie
Parmi les champs de blé mûr!—

Puis fais luire ma pensée
Là-bas,—bien loin, oh, bien loin!
—La rosée
Gaîment brille sur le foin.—

Dans le doux rêve où s'agite
Ma mie endormie encor . . .
—Vite, vite,
Car voici le soleil d'or.—

Before you fade and disappear, pale morning star—a thousand quails call in the thyme—

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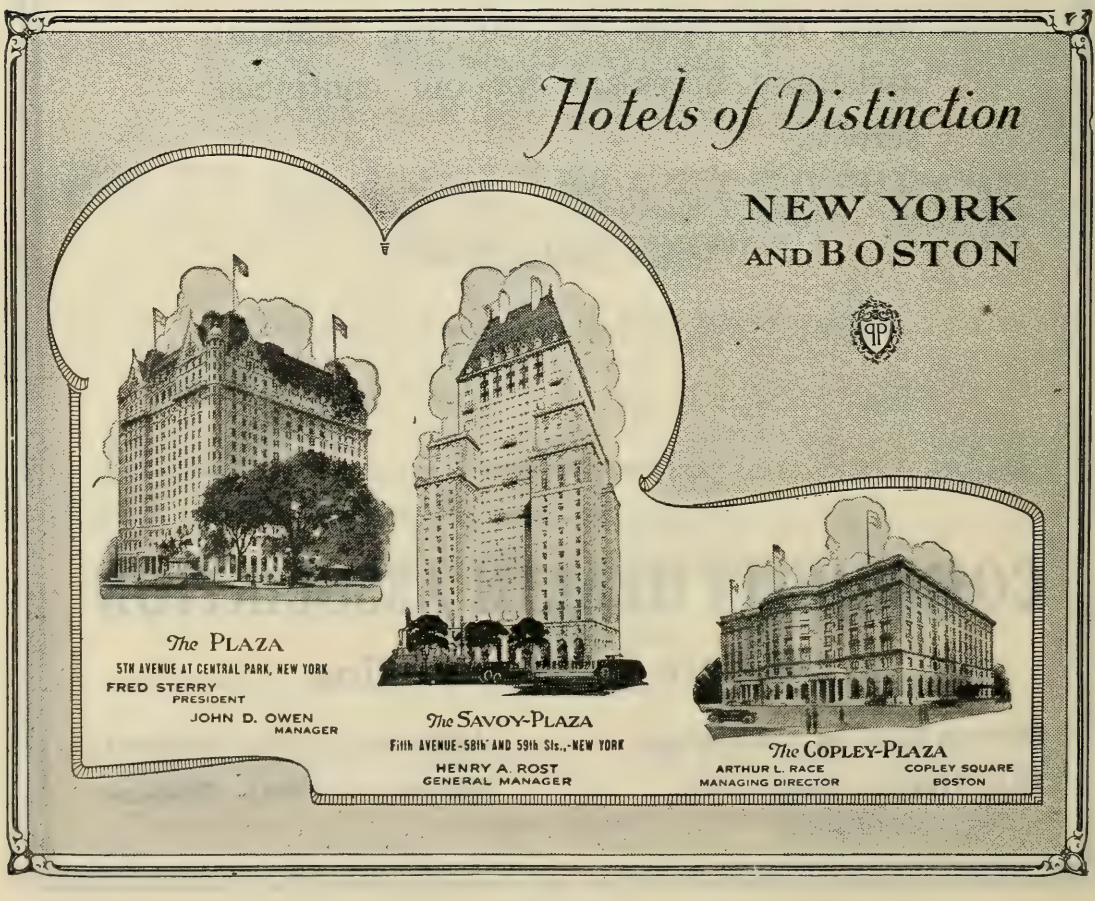
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Turn toward the poet, whose eyes brim with love—the lark mounts skyward with the day—
Turn your face drowned by the dawn in its blue—O the joy among ripe wheatfields!—
Make my thought shine yonder—far off, O so far!—the dew glistens on the hay—
In the sweet dream wherein my love, still sleeping, stirs—hasten, hasten: for, lo, the golden sun.

After the performances in 1902 and 1903, Mr. Loeffler revised his score and entirely re-orchestrated it. There have been no thematic or structural changes. As the poem of Verlaine is a theme with interruptions, so the musical paraphrase may be described as variants of a theme, with corresponding interruptions. The first verse is treated as a prelude. There are suggestions of the fading star. An allegro follows the announcement of the chief theme. With "Quelle joie" there is a return to the idyllic mood. As the longing of the poet is more impatient, so the theme becomes more and more agitated, and in the painting of the daily miracle the full orchestra is employed.

The score is for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, Glockenspiel, celesta, harp, and the customary strings.



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Verlaine valued "La Bonne Chanson" as perhaps the most "natural" of his works. In his "Confessions" he spoke of it as "so sincere, so amiably, sweetly, purely thought, so simply written." He composed the verses at Paris and at Arras while he was in love with Mathilde Mauté, whom he married in 1870. She was sixteen years old. The marriage was an unhappy one, and the two parted. The decree of separation was granted while Verlaine was in prison at Mons after shooting Arthur Rimbaud in the arm while they were in a drunken dispute at Brussels in 1873.

Paul Verlaine (1844–96) often referred tenderly to his "Bonne Chanson." Thus in his lecture delivered at London, Oxford University, and Manchester in 1893, he said, after a reference to "Fêtes Galantes": "A quite other music is heard in 'La Bonne Chanson,' really a wedding present, literally speaking, for the tiny volume appeared on the occasion of a marriage which was going to take place, and took place in 1870. The author values it as perhaps the most *natural* of his works. Indeed, it was *Art,* violent or delicate, which had affected to reign almost exclusively, in his former works, and it was only from then that it was possible to trace in him tone and simple views concerning nature, physical and moral. . . . Life had its way, and distress soon came, not without his own fault, to the household of the poet, who suddenly threw up everything and went wandering in search of unsatisfying distractions." (Translation by Arthur Symons, *The Savoy,* London, April, 1896.)

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Verlaine has described his sweetheart Mathilde, the half-sister of Charles de Sivry, a conductor and composer, who died in 1900*:

"Small, slight, but with a promise and a fear of embonpoint; a pretty, delicate face; simple in her dress and yet with a touch, only a little touch, of coquetry. A gentle face, rather pale, plump but long, a nose *à la Roxelane*—I mean by this of average size with the end prettily tipped. The mouth smiled, rose-hued rather than red—and yet I like red in everything except, naturally, in a woman's complexion and the political opinions of men—ignorant men. I see her always, a picture of gray and green, a soft green and a sombre gray on account of her vague hair, which was now dark, now of clear chestnut; nor could one tell the color or divine the instinct of her eyes. Perhaps she was kindly, but she was probably vindictive and capable of incurable grudges. She spoke little, and how adorable her silence which allowed one to sympathize with her quick breathing, a symptom of her frail, dear health, but pleasure enlarged this breathing; and there was an almost imperceptible palpitation of bluish veins beneath the eyes and violet veins near the temples. Her teeth, disclosed by a smile of innocence, were of alabaster or rather of opal, which a strangely exquisite transparence assured. And sometimes she would talk most freely, with the suspicion of a lisp. Her hands were little, as was her forehead, which the lips would kiss quickly to pass elsewhere. A woman like the sea, stormy, and also gentle and cradling."

She came to the little room in the Rue Nicolet to see her brother. As she was about to leave, Sivry said: "Stop a minute! This is a poet, Verlaine. You know him well." "Oh, I am very fond of

*Sivry conducted at the Délassements-Comiques and later at the Folies-Marigny in Paris. He wrote operettas in one act: "Le Rhinocéros et son enfant" (1874); "De Chrysocale" (1874); "Jolicœur" (1877); "Tous gentilshommes" (1877); "Aveugle par Amour"; also a sort of symphonic poem "La Légende d'Hiram," performed at the Trocadéro, Paris, October 24, 1878, at a Masonic Festival. He contributed to a little musical paper, *Le Progrès Artistique*.

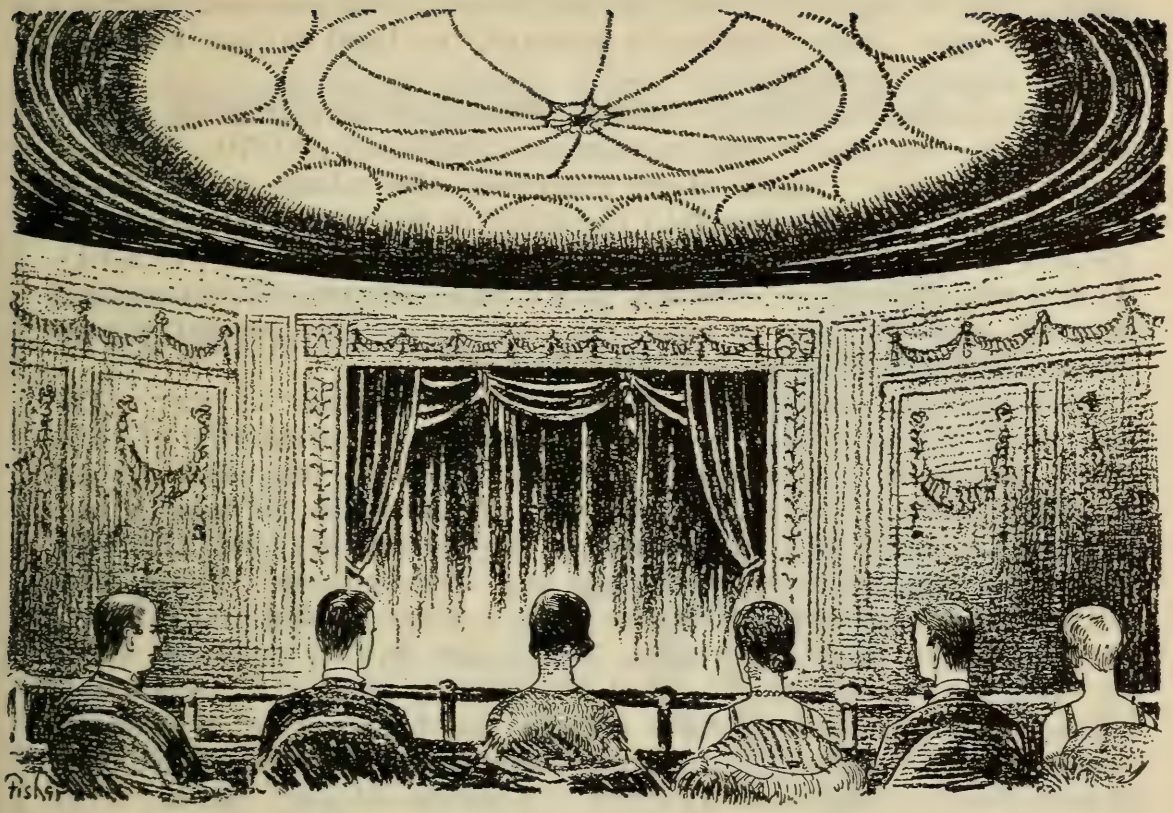
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No. 16 of a series depicting the development of theatre lighting

THE EDISON ELECTRIC ILLUMINATING COMPANY OF BOSTON

1893

poets. My brother has often spoken to me about you and has read some of your verses, which are, perhaps, too hard for me, but they please me, nevertheless."

In love with Mathilde, Verlaine wrote, at Paris and at Arras, "La Bonne Chanson." The volume was published in 1870. The war had broken out. Victor Hugo compared the volume to "a flower in a shell." Verlaine has told the story of his betrothal, marriage, divorce in his charmingly naïve "Confessions" (Chapters IV–XVI). It is a singular tale of affection in which he alternately blames and justifies himself. Let us state the facts as told by several, among them Charles Donos in "Verlaine Intime."

The contract was signed before the declaration of war. The decree of August, 1870, which called to arms the unmarried of 1844, 1845, hastened the ceremony. Louise Michel, who had taught Mathilde, was at the church service. Verlaine did not take advantage of his marriage; he enlisted in the National Guard, and soon began to indulge in his besetting sin—drunkenness. There were bitter words and reconciliations. Once, when he suffered military imprisonment, Mathilde rushed to see him with a meat pie made by her. On his return she asked him how he liked it. "Delicious!" "Yes," she answered, "I have always heard that a rat was really most excellent eating." In those days horse flesh was a luxury. Again there were cruel quarrels. Verlaine himself wrote: "The

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Speculation is now ripe among the sales staff as to whether the present owner will keep it for years, or whether it will be turned in again on a new Steinway grand. The interesting feature is that instead of deteriorating in value in the past-five years it has about doubled its value.

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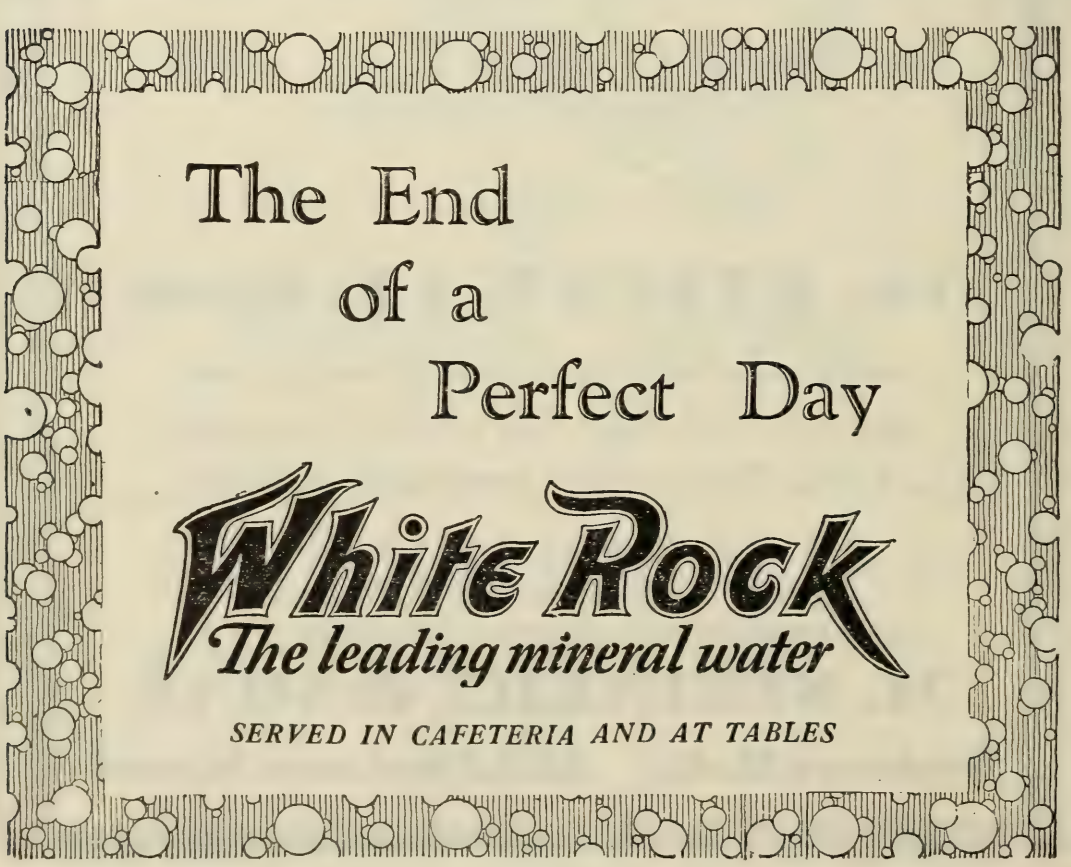
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Commune, when it was supremely horrible, drew me for too short a time from this infernal existence." For Verlaine, through friendship, joined the Communists. He was made director of the Press Bureau. To his honor, he prevented a scheme for the destruction of Notre Dame. In the fall of 1871 husband and wife were again in Paris after a summer spent in the country. Mathilde was furiously jealous, especially of Arthur Rimbaud, the extraordinary poet, then sixteen years old, "with the perfectly oval face of an angel in exile." We need not read too closely this chapter. Verlaine himself declares that his wife was brutally unjust. They that wish to study the problem may consult Paterne Berrichon's "La Vie de Jean Arthur Rimbaud" (Paris, 1898). The two poets were in Brussels in July, 1873. Verlaine, drunk with absinthe, disputed with Rimbaud in the street. In the course of his argument he shot him in the arm. Verlaine was sentenced to prison for two years at Mons. He has described his life there in "Mes Prisons." He had so much spare time that he read in English all of Shakespeare. One day the superintendent of the jail brought him the news that the Tribunal of the Seine had granted a separation between him and his wife. Verlaine immediately sent for the chaplain, and turned toward repentance. Thereafter his life was one of strange antithesis. His verses were the passionate outpourings of a devout soul, mystical in adoration, heartrending in mourning over sins; again they were earthly, sensual, occasionally pornographic. He was again in prison; he went from hospital to hospital. By Mathilde he had a son, Georges, to whom he addressed the final poem in "Amour." The poet mourns that fact that he is

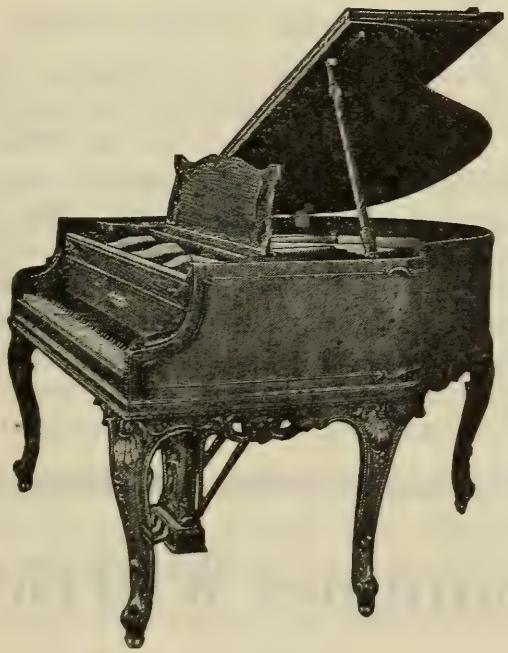


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not allowed to see this son, who is far away; and he then sends him, as from his death-bed, these words: "Fear God, hate no one, bear well your name." Yet Verlaine complained bitterly that he had not been able to bring up Georges as a waiter in a café, where he would have acquired a knowledge of the world and grown rich.

ENTR' ACTE

VAGABONDS OF THE BALKANS

By Svetozar Tonjoroff

(In the *Christian Science Monitor*)

Sofia.—During several months in the Balkans, the gypsy has appealed to me as one of the most interesting, as well as most pathetic, human phenomena of Europe. Accounted shiftless, untrustworthy, the acme of mendacity and of mendicancy, the gypsy—even the average gypsy—is musical to his finger tips. The gypsy violinist is a tradition of the spacious days in Hungary before the war.

It was the tradition of the festive landowners to reward the gypsy player with impulsive, princely generosity. The chances were that if a sheet of music were placed before the swarthy player—almost invariably endowed with piercing dark eyes—he would gaze at it in bewilderment, as if a Sanskrit text were displayed before him. But

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THE royal prerogative of genius has produced strange eccentricities in certain composers . . . Not possessing money enough to buy a pistol, Schumann attempted suicide by jumping into the Rhine. Pulled out . . . two years later he died in an asylum.

Berlioz seemed to have an unhealthy penchant for falling off the cliffs of the Riviera. But the yarn about Tchaïkovsky seems the most incredible of all. Under the spell of a mood he stood up to his neck in an icy Russian river, hoping to contract pneumonia that he might die an apparently natural death. Luckily, the only result of his immersion was the discomfiture of wet clothing.

[*No. 19 of a series*]

The great composers lived on an average but about 60 years. Of the long lived, Handel passed away at 74; Haydn at 77; Wagner died at 70; while Bach lived to be 65 and Verdi 87 . . . Of those who died in comparative youth were Schubert, who lived 31 years; Mozart 34; Weber 40; and Scriabin 44; Bizet also died comparatively young.

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take away the sheet of music and ask him for a lay from the race memory of his people, and he would transport you to the land of far away and long ago.

Mendicancy is another marked characteristic of the mysterious race which some ascribe to an Indian and others to an Egyptian origin. The belief that gypsies came from Egypt is crystallized in the Bulgarian name for them, "Gipti," used in Macedonia. Another European designation, "Zingari," used in Spain and Portugal, also suggests Egypt as the place of gypsy origin. "Zingari" is eponymous in its application. Tradition has it that Zingari was the name of an Egyptian chief who revolted against the Turks in the sixteenth century.

Defeated by the invader, Zingari's people vanished into Europe, a nomadic folk. But they took the name of the chief under whom they had bidden defiance to the Turkish wave. (The present Turkish designation of the gypsy, Tchengené, is probably a corruption of the word Zingari.) They began their nomadic life, according to this tradition, in the sixteenth century, and in the third decade of the twentieth a great part of the race still live under tents, moving in small groups from place to place with their horses and mules, and tin smithies. The mention of the word "horse" brings up another phase of gypsy character. They are horse dealers by instinct. In their skill in selling, swapping or palming off horses, they out-Harum David Harum. The non-gypsy who succeeds in outwitting a gypsy in a horse deal has probably never yet been born. His advent will be an event in ethnology.

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Many gyspy women and girls are almost unbelievably beautiful even in their rags with their accompanying dishevelment. Almost invariably they wear trousers, very often made of gay calico. In the streets of Belgrade, Bucharest and Sofia one meets this reminder of the Turkish domination and Turkish custom. All other races of women have discarded the trousers long ago as a symbol of Orientalism. The gypsy woman sticks to the trousers. And it must be admitted that she does not wear them without grace.

Like the chameleon, the gypsy race is readily responsive to the surrounding coloring. The question is often asked: "What is the religion of the gypsy?" Without going into a discussion of historic developments, it may be said that the wandering gypsy is largely of the religion held by the settled population that surrounds him. In Turkey he is apt to be a Muhammadan, in the other Balkan states he is likely to be an Orthodox—at least outwardly, whatever hidden conviction of beliefs he may cherish. Nobody bothers with the religious status of the gypsy. In the eyes of even the most intolerant state church he is just a gypsy. And that view of his status disposes of him.

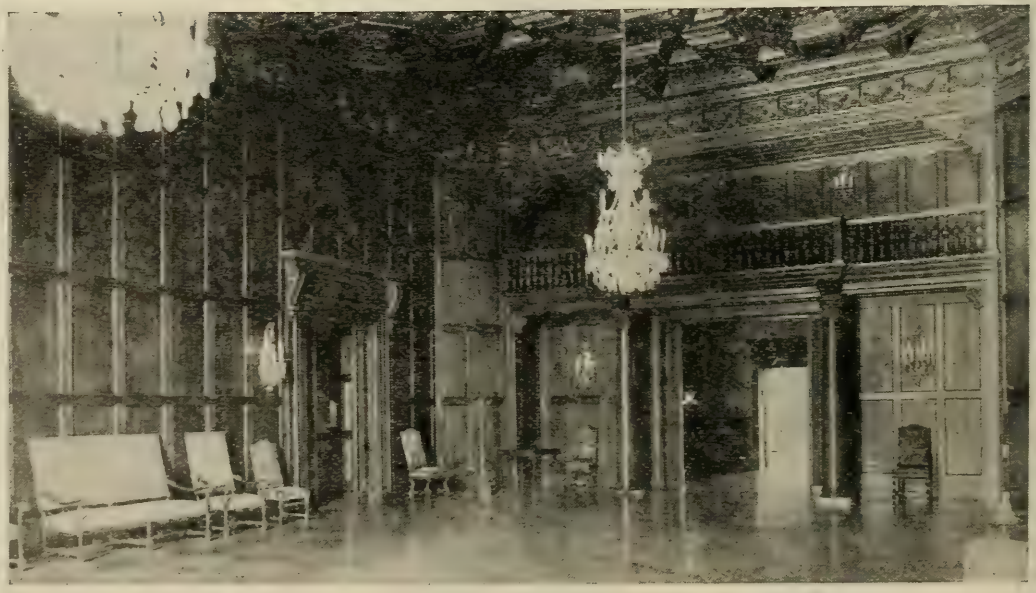
The adaptability of the gypsy to his immediate surroundings was brought vividly to my attention on a recent visit to Belgrade. I had made arrangements with a visiting American with a notable war record, to dine in the sidewalk restaurant of the Hotel London, where I had often listened to a gypsy string orchestra. In making advance arrangements I had committed the error of informing the gypsy "king" who directed the orchestra, and was its first violinist,

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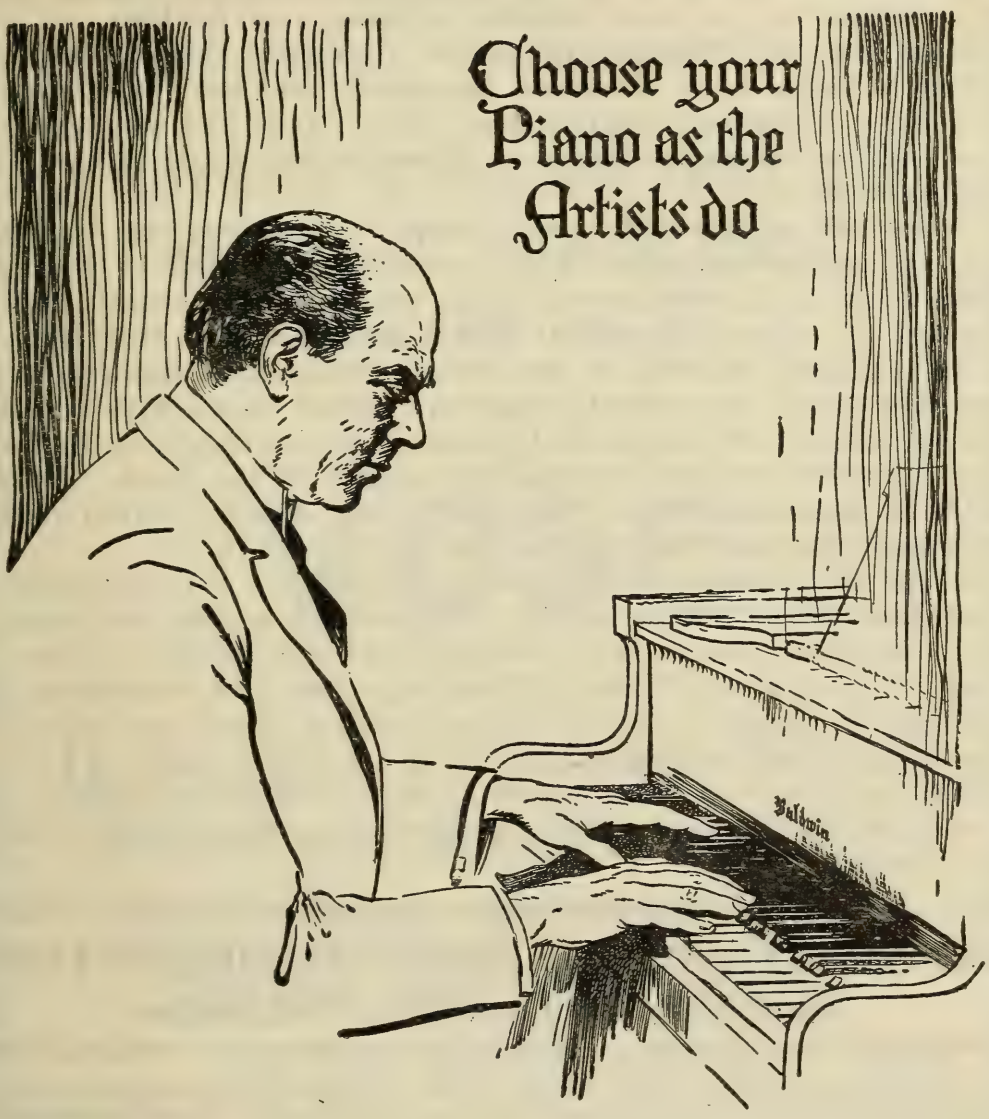
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that the next evening I would bring a distinguished American with me. I urged the non-music-reading virtuoso to do his best.

What was my disappointment the following evening when the orchestra began with American jazz music and continued with the same kind of musical composition! The "king" had conceived it a gracious compliment to make an American's evening an American evening musically.

This ready adaptability reminded me of my previous experience with the gypsy orchestra in the popular restaurant in Budapest. When I had applauded several gypsy selections vigorously, and had fortified my signs of approval with a small handful of kronen, the "king" evidently decided to pay me a compliment. Before the first note was struck the swarthy musician bowed to me with ceremony and indicated with shrugs and grimaces that a treat was forthcoming. The first measure revealed the nature of the treat. It was a series of selections from "Carmen." And it was played only as musicians who could not read a note would play it.

So, on the sidewalk in front of the Hotel London in Belgrade, my American visitor was so keenly disappointed by the jazz program that I stepped over to the conductor and said to him: "You play gypsy music superbly, but my friend says your jazz is terrible. You can't gypsify jazz, my friend, and besides, my friend has had all the jazz he can stand in America."

And the "king" plainly showed by his crestfallen expression that he realized that he had scored a failure when he had been confident of a triumph.

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THE "PERFECT" ORCHESTRA: IS IT A MARK OF DECADENCE?

(H. E. Wortham in the London *Daily Telegraph* of January 5, 1929)

Really this outcry about the necessity of a "permanent" orchestra —though the one thing that never seems to change in London are the faces that one sees rising round the rostrum at the Queen's Hall—is all very confusing. What is it they want who demand that London shall have the "best ever" orchestra? Unanimity, ensemble, balance, discipline, smoothness, finish? Do they require the eighty or a hundred players who make up the modern orchestra to owe entire submission to their conductor? Are these to hang upon the least flicker of his eyelid, to draw some musical significance from his every movement—even to the flapping of his coat tails? Are the brass, those sturdy and outspoken sons of men, to have no will of their own? The double-basses, are they to surrender that splendid independence which at times comes near to isolation? And are the violins to own no allegiance to their leader, whose historic functions the conductor has usurped? In a word are the individuals who compose the orchestra to become automatons, or are they to remain musicians with ideas, predilections, tastes, free to undertake work outside their orchestral duties.

One asks these questions because the protagonists for a super-orchestra do not appear to know what their ultimate objective is.

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Mr. Ernest Newman, for instance, who was converted to the American ideal during his visits to the United States, stands amongst the leaders of the movement. Yet when the Berlin Orchestra comes to London he finds fault with that organization for reasons which spring directly from the fact that it is a very highly drilled body of players. Mr. Newman praises "its discipline and mutual understanding"—he could do no less—as he admits that Debussy's Fêtes "from the technical point of view," was "instructive and enjoyable." But when he comes to the Seventh Symphony he complains that the music was under-vitalized between the climaxes, "so that after a little while one even tires somewhat of the beautiful technical finish of the playing, because it means little or nothing beyond itself." What an ingenuous confession from our most eminent writer on music, whose judgment is usually so acute!

True, he puts the blame on Furtwängler, whose fault it was that the symphony "looked smaller than it really is." But then he gives his case for super-orchestra away in the very next paragraph, where he treats of the Hallé concert at the Queen's Hall. Here again we have the "permanent," highly drilled orchestra, not "a fortuitous concurrence of orchestral atoms as is the London method." Its technique, Mr. Newman avers, is quite equal to that of the Berliners, and it enabled Londoners once again to appreciate the "many advantages of having a regular orchestra." So far, so good.

But one reads on, only to find Mr. Newman again pointing out the defects inherent in an orchestra which has shrunk to be nothing more than a channel for its conductor's will—even when this will

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belongs to Sir Hamilton Harty. For that technique "sometimes led to the same results—a tendency to exhibit virtuosity for virtuosity's sake and to insist on interesting details at the expense of the whole. . . ." And that is what comes of worshipping the fetish of the super-drilled orchestra and the folly, the injurious folly to music, of striving after the "perfect" performance. It leads to the exaltation of the virtuoso conductor, to the emasculation of the orchestra, to the devitalization of the art.

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suggests itself whether such niceness is distinguishable from decadence. Decadent, because it sets up, or rather is the product of, a false standard of values; decadent, because in directing excessive attention to the executant side of music it deflects interest from the creative side. No one need belittle the inheritance of the past in asserting that the really important thing for any generation is not to live upon the masterpieces of its predecessors, but to produce its own. Indeed, unless this is done, music will become a dead art, and even Bach and Mozart in the end will cease to live within us.

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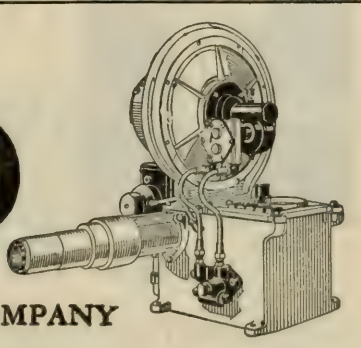
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quisitely on the manner of saying it. It is not an accident that the European capital in which music in our time has shown the most vigorous life is Paris, where French good sense tells them that in orchestral playing—as in other things—le mieux est l'ennemi du bien.

Symphony in E-flat major, No. 3, "Rhenish," Op. 97

Robert Alexander Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856)

This symphony was sketched and orchestrated at Düsseldorf between November 2 and December 9, 1850. The autograph score bears these dates: "I. 23, 11, 18 (50); II. 29, 11, 50; III. 1, 12, 50," and at the end of the symphony "9 Dezbr., Düsseldorf." Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what; for he has said nothing to me about it." It was on December 9 that he surprised her with the symphony. Sir George Grove, for some reason or other, thought Schumann began to work on it before he left Dresden to accept the position of City Conductor at Düsseldorf; that he wished to compose an important work for production at the Lower Rhine Festival.



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The first performance of this symphony was in Geisler Hall, Düsseldorf, at the sixth concert of Der Allgemeine Musikverein, February 6, 1851. Schumann conducted from manuscript. The reception was cold. Mme. Schumann wrote after the performance that the "creative power of Robert was again ever new in melody, harmony, and form. . . . I cannot say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; that it is most artistically made—that I hear—but I cannot follow it so well, while there is scarcely a measure in the other movements that remains unclear to me; and indeed to the layman is this symphony, especially in its second and third movements, easily intelligible."

The programme of the first performance gave these heads to the movements: "Allegro vivace. Scherzo. Intermezzo. Im Charakter der Begleitung einer feierlichen Zeremonie (In the character of an accompaniment to a solemn ceremony). Finale."

The symphony was performed at Cologne, February 25, 1851, in Casino Hall, when Schumann conducted; at Düsseldorf, "repeated by request," March 13, 1851, Schumann conductor; at Leipsic, December 8, 1851, in the Gewandhaus, for the benefit of the orchestra's pension fund, Julius Reitz conductor.



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The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869.

The Philharmonic Society of New York produced the symphony February 2, 1861.

The symphony was published in October, 1851.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Geissel as Cardinal, at which Schumann was present (November 12, 1856). Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One should not show his heart to people; for a general impression of an art work is more effective; the hearers

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then, at least, do not institute any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

The first movement, Lebhaft (lively, animated), E-flat major, 3-4, begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and woodwind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces towards the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

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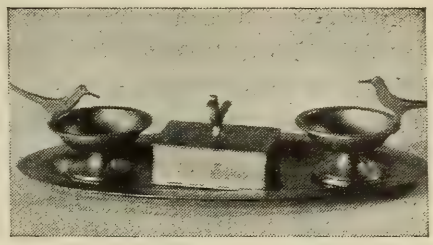
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The second movement is a scherzo in C major, Sehr mässig (very moderately), in 3-4. William Foster Apthorp found the theme to be "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!' (As 'twere five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the violoncellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, Nicht schnell (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn; others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then. On these themes the romanza is constructed.

The fourth movement, Feierlich, E-flat minor, 4-4, is often described as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, di-

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minished, and afterwards in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: Lebhaft, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Towards the end the themes of the "Cathedral scene" are introduced, followed by a brilliant stretto. The finale is lively and energetic. The music is, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

* * *



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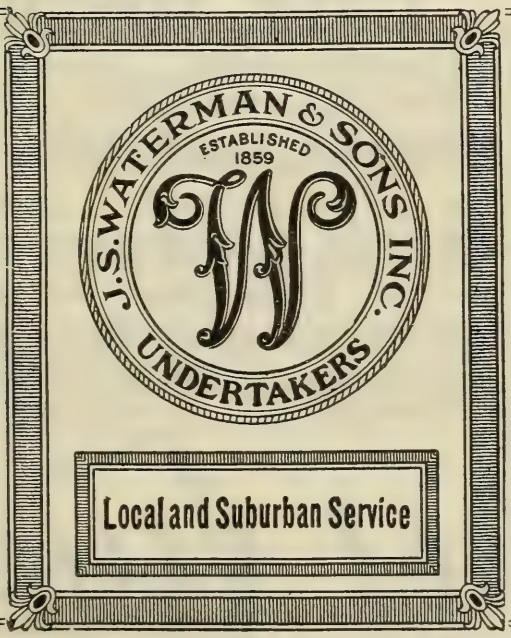
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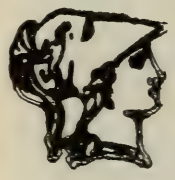
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This symphony was performed in Boston at a Symphony concert on October 8, 1910, in commemoration of the one hundredth anniversary of Schumann's birth (June 8, 1810). Mr. Fiedler conducted.

This symphony, revised and rescored in the summer of 1921 by Frederick Stock, conductor of the Chicago Symphony Orchestra, was played for the first time in Chicago on December 9, 1921. A second performance was on January 26, 1923. Mr. Stock contributed to the Programme Book of the Chicago Symphony Orchestra this explanation:—

"It happened in the earlier part of December, 1903, that Theodore Thomas conducted at one of the concerts of that season—the thirteenth in the history of our orchestra—Robert Schumann's third, or 'Rhenish,' symphony. After the presentation of the symphony the writer of these lines found Thomas in most dejected spirits in the greenroom behind the stage of the Auditorium, which in

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"The time never came for Thomas to do as he intended, for just about thirteen months later he left this world. His remarks concerning Schumann's symphonies have ever lingered in my memory, and to-day's first performance of his 'Rhenish' symphony in an entirely new orchestral garment is an attempt to bring to new life a work for which I have always felt the most affectionate regard. The new score represents a great amount of arduous, conscientious labor on my part, and I have taken pains to conserve that spirit of romance with which all of Schumann's works are imbued.

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variety of color effects. The first and last movements have been intentionally scored with utmost brilliancy, while the scherzo has been treated with lightness of touch and a somewhat deft humor. The romanza, or third movement, retains much of Schumann's tone color, which is quite soft and shadowy. The cathedral scene, which precedes the finale, is changed completely as regards orchestral design; I believe that Schumann intended to picture the great Cologne Cathedral as its massive forms rise boldly against the dull sky of a gray autumn day, when heavy mists rise from the Rhine, as it majestically passes in close vicinity to the cathedral. Here again I have tried to preserve the romantic mysticism so characteristic of the original."

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transcriber wrote below his name: "May the Lord and Schumann bestow mercy upon him!"

Mr. Borowski, the editor of the readable and instructive Programme Book of the Chicago Symphony Orchestra says of Mr. Stock's revision: "In certain places, in order to give greater clarity to the thought, the transcriber has found it necessary to add a measure here or there—as, for instance, an extra measure at the beginning of the fourth movement, so that the enunciation of the theme of the movement, somewhat clouded in Schumann's version, may be made more apparent to the ear. In order, too, that the work be given a more effective ending, Mr. Stock has replaced the coda of Schumann's invention by another, in which, however, he has employed the master's material. It is worth mentioning, also, that the transcriber has not omitted to avail himself of such opportunities as arise from contrapuntal embellishment in the various orchestral voices, these, however, growing out of the material which Schumann originated in the first place."

Mr. Stock's score calls for three flutes (the third interchangeable with a piccolo), three oboes (one interchangeable with an English horn, three clarinets, three bassoons, four horns, four trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, bass drum, side-drum, tambourine, and strings.

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Request Programme

The results are here announced of the vote made by the audiences of the Friday Afternoon and Saturday Evening Series for the programme of the closing pair of Boston Symphony concerts next week. The ballot listed the music played this season, each voter signifying his choice of one in each of three classifications.

The programme, thus determined, will be as follows—

(Friday Afternoon, April 26, at 2.30,
Saturday Evening, April 27, at 8.15)

Wagner....Prelude to "The Mastersingers of Nuremberg"
Debussy.....Prelude to "The Afternoon of a Faun"
Ravel......"La Valse," Choregraphic Poem
Tchaikovsky.....Symphony No. 5 in E minor, Op. 64

The final count shows the following results:

	Symphonies	*Voies*
Tchaikovsky	Symphony No. 5 in E minor	440
Franck	Symphony in D minor	302
Brahms	Symphony No. 2 in D major	116
Schubert	Symphony in B minor ("Unfinished")	91
Sibelius	Symphony No. 3	76
Beethoven	Symphony No. 6 ("Pastorale")	75
Beethoven	Symphony No. 3 ("Eroica")	66
Prokofieff	"Classical Symphony"	52
Bloch	"America," An Epic Rhapsody	51
Bruckner	Symphony No. 8 in C minor	45
Mozart	Symphony in C major, "Jupiter"	39
Schumann	Symphony No. 1 in B-flat	39
Schubert	Symphony No. 7 in C major	37
Mahler	Symphony, "Das Lied von der Erde"	29
Beethoven	Symphony No. 1 in C major	28
Haydn	Symphony in G major, "Surprise"	20
Hanson	Nordic Symphony	10
Schubert	Symphony No. 4, "Tragic"	9
Dukelsky	Symphony in F major	6
Hill	Symphony in B-flat	6
Frederick the Great	Symphony No. 3	5
Schubert	Symphony No. 5 in B-flat	4
Halffter	Sinfonietta	3
Miaskovsky	Symphony No. 8	1

Tone Poems

Ravel	"La Valse," Choregraphic Poem	349
Strauss	"Also Sprach Zarathustra"	285
Debussy	Prelude to "The Afternoon of a Faun"	210
Scriabin	"Poem of Ecstasy"	161
Carpenter	"Skyscrapers"	116
Strauss	"Tod und Verklärung"	82
Debussy	"Iberia"	60
Goldmark	"A Negro Rhapsody"	51
Debussy	"Nocturnes"	49
Schelling	"Morocco"	20
Honegger	"Horace Victorieux"	14
Turina	"La Procession del Rocio"	8
Ravel	"Alborada del Grazioso"	5
Martinu	"La Symphonie"	4
Ibert	"Féeriques"	1

Music in Other Forms

Wagner	Prelude to "The Mastersingers of Nuremberg"	312
Sibelius	Concerto for Violin and Orchestra	157
Beethoven	Overture to "Leonore" No. 3	129
Tchaikovsky	Overture-Fantasia, "Romeo and Juliet"	129
Moussorgsky-Ravel	Pictures at an Exhibition	103
Stravinsky	"Apollon Musagète"	82
Bach	Brandenburg Concerto No. 4	80
Strauss	Salome's Dance from "Salomé"	65
Handel	Concerto Grosso No. 12	53
Foote	Suite in E minor for String Orchestra	50
Bach, C. P. E.	Concerto for Orchestra	48
Toch	Concerto for Piano and Orchestra	37
Berlioz	Overture, "Le Carnaval Romain"	36
Kodaly	Suite "Hary Janos"	27
Honegger	"Pacific 2-3-1"	25
Albeniz	Suite, "Iberia"	23
De Falla	Dances from "The Three-Cornered Hat"	11
Goosens	Rhythmic Dance	6
Honegger	"Rugby"	6
Hindemith	Concerto for Orchestra	4
Jacobi	Indian Dances	4
Copland	Two Pieces for Orchestra	3
Honegger	"Pastorale d'Été"	2
Janin	"Symphonie Spirituelle"	2
Honegger	"Chant de Nigamon"	1



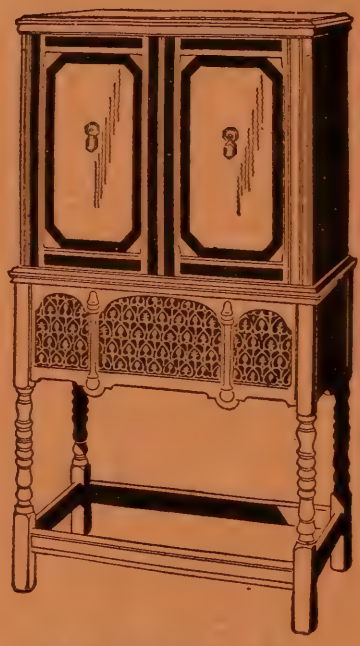
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Artières, L.	Cauhapé, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane C.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E.	Bettoney, F.
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Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
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SATURDAY EVENING, APRIL 27, at 8.15 o'clock

REQUEST PROGRAMME

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

Debussy . . . . . "Prélude à l'Après-Midi d'un Faune"
(Prelude to the Afternoon of a Faun)
Eclogue by S. Mallarmé

Ravel . . . . . "La Valse," Choregraphic Poem

Tchaikovsky . . . . Symphony No. 5 in E minor, Op. 64

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II. Andante cantabile, con alcuna licenza.
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Works marked with a dagger were performed for the first time anywhere.
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Artists marked with a double asterisk appeared for the first time in Boston.
Artists marked with a dagger are members of the Boston Symphony Orchestra.

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RECENT PERFORMANCES of WORKS BY BOSTON COMPOSERS

SONGS

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Margaret Lester

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Louise Barili, Oliver Stewart

The Year's at the Spring
Helen Downey, Caroline Bracey

I Send my Heart up to thee
Anna Burmeister

G. W. CHADWICK, The Danza
Walter Leary, Jeuel Prosser

Thou art so like a flower
Otto Ploetz

Before the Dawn
Margaret Lester

Allah
Eleanor Patterson

LELAND CLARKE, Into the Sunshine
Thure Hultén

Moonlight Deep and Tender
Yvonne des Rosiers

Over the World to you
Thure Hultén

MABEL W. DANIELS, Cherry Flowers
Blanche Winslow Porter

Daybreak
Elsie Winsor Bird

I Cannot Bide
Joseph Lautner

ARTHUR FOOTE, An Irish Folk-Song
Maria Kurenko

The Nightingale Has a Lyre of Gold
Eva Emmet Wycoff

O Swallow, Swallow, Flying South
Marion L. Hurd

MARGARET RUTHVEN LANG, An Irish Love Song
Eleanor Patterson

Pianoforte

ERNEST HARRY ADAMS, The Wind in the Willows
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When the Leaves Turn Red
Mary Elizabeth Johndroe

EDWARD BALLANTINE, Variations on "Mary Had a Little Lamb" in the Styles of Ten Composers
Memorie Gray Holt

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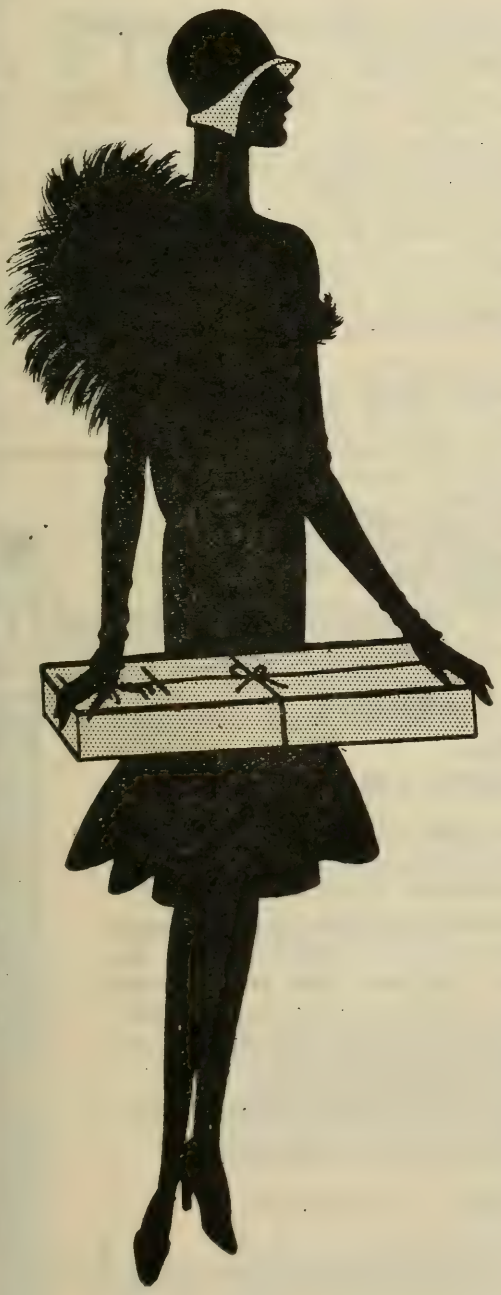
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LOEFFLER: "La Bonne Chanson," April 19, 1929 1884
MAHLER: "Das Lied von der Erde,"** symphony for tenor (GEORGE MEADER*), contralto (Mme. CHARLES CAHIER*) and orchestra, December 7, 1928 602
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ernes"**; "La Ville Rose"; Aux Bords du Fleuve Sacré,** for orchestra, with chorus, Op. 15 (DAVID BLAIR MCCLOSKY, baritone, in No. III), February 15, 1929 1290
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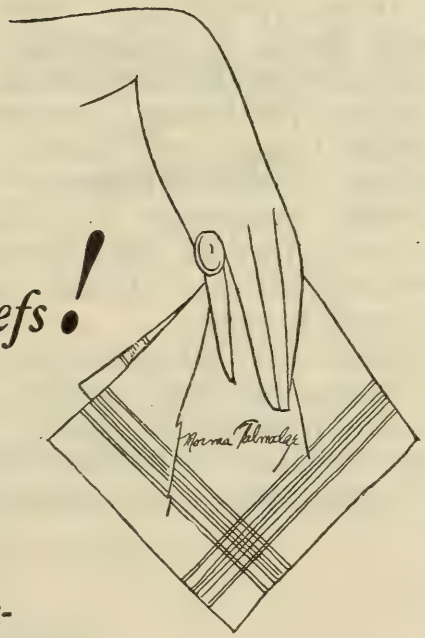
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SUMMARY

The following composers were represented for the first time at these concerts: Frederick the Great, Halffter, Hanson, Jacobi, Janin, Josten, Kodály, Miaskovsky, Toch.

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Albeniz	2	Ibert	1
Bach, C. P. E.	1	Jacobi	1
Bach, J. S.	1	Janin	1
Beethoven	6	Josten	1
Berlioz	1	Kodály	1
Bloch	2	Loeffler	1
Borodin	1	Mahler	1
Brahms	2	Martinŭ	1
Bruckner	1	Miaskovsky	1
Carpenter	1	Moussorgsky	1
Copland	1	Mozart	2
Debussy	4	Prokofieff	2
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Dukelsky	1	Roussel	3
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Foote	1	Schubert	15
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Hanson	1	Toch	1
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Hill	1	Wagner	2
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BLOCH: "America," An Epic Rhapsody.
DUKELSKY: Symphony, F major.
FREDERICK THE GREAT: Symphony, No. 3.
GOLDMARK, R.: A Negro Rhapsody.
GOOSSENS: Rhythmic Dance.
HALFFTER: Sinfonietta, D major.
HANSON: Nordic Symphony.
HONEGGER: Chant de Nigamon.
Pastorale d'Été.
Rugby.
Songs: 1, Song of the Sirens; 2, Berceuse; 3, Song of the Pear.
IBERT: Féerique.
JACOBI: Indian Dances.
JOSTEN: Concerto Sacro.
Carried forward 18

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ROUSSEL: Evocations Nos. 1 and 3—"Les Dieux dans l'ombre des Cavernes" and "Aux Bords du Fleuve Sacré."
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WORKS PREVIOUSLY PERFORMED IN BOSTON, PLAYED FOR THE FIRST TIME AT THESE CONCERTS

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MOZART: Concerto for piano and orchestra (K. 488).
RAVEL: Alborada del Grazioso.
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THE FOLLOWING ARTISTS HAVE ASSISTED AS SOLOISTS THIS SEASON

BEDETTI,† JEAN, violoncellist (Fauré's Élégie for violoncello and orchestra), April 19, 1929. Sketch 1878

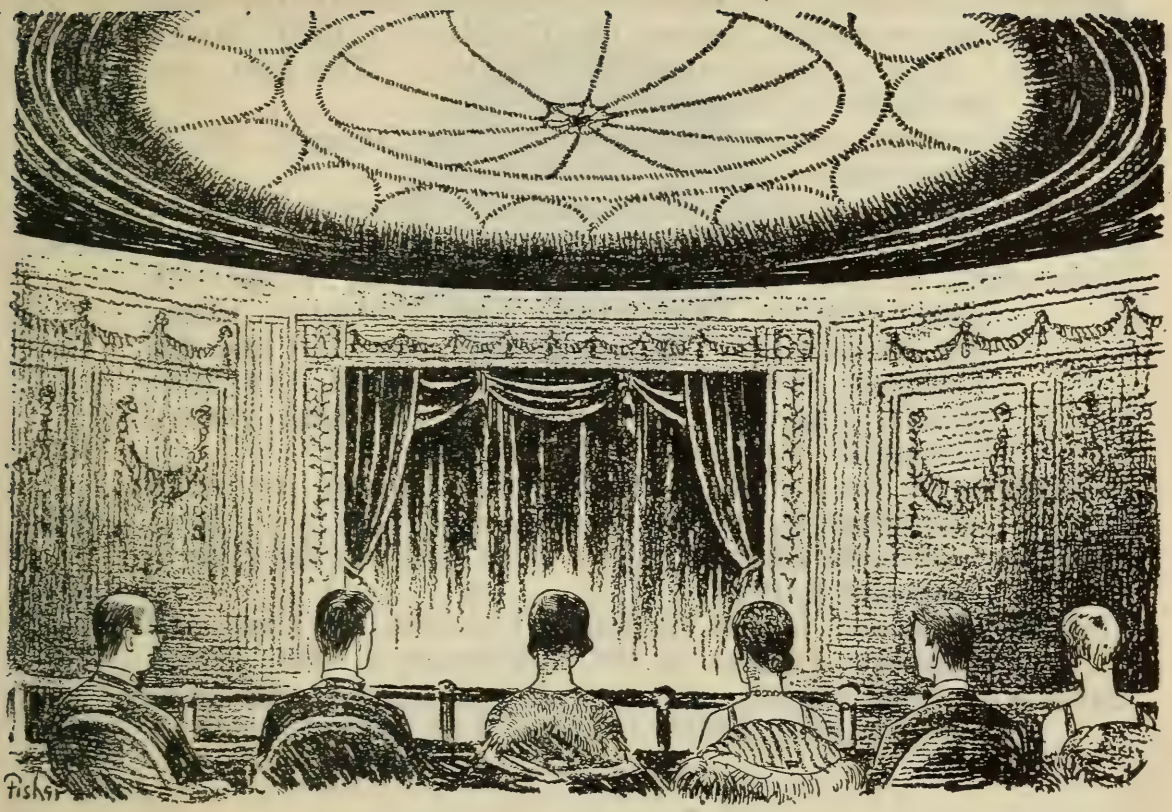
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BURGIN,† RICHARD, concertmaster (Sibelius, Concerto for violin and orchestra, D minor, Op. 47), March 1, 1929. Sketch 1466
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LASHANSKA, HULDA, soprano (Schubert Centenary: Songs with piano (PIERRE LUBOSHUTZ)—Das Mädchens Klage, Du bist die Ruh', Heiden Röslein, Der Tod und das Mädchen, Hark, Hark, the Lark, Litanei, Der Neugierige, Ungeduld, An die Musik, Die böse Farbe), November 16, 1928 425
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SANROMÁ,* JESÚS MARÍA, pianist (Toch's Concerto** for piano and orchestra, Op. 38), December 28, 1928. Sketch . 878

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Pianists: Rudolph Ganz, Nikolai Orloff,* Jesús María Sanromá* 3

10

THE FOLLOWING HAVE ASSISTED IN PERFORMANCES

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December 21, 1928. Radcliffe Choral Society and the Harvard Glee Club (Bloch's "America").

December 28, 1928. Marie Sundelius, soprano; Joseph Lautner, tenor (Carpenter's "Skyscrapers").

January 11, 1929. Cobina Wright, soprano (Prayer from Honegger's "Judith," and three songs by Honegger); Mme. Andrée Vaurabourg Honegger (Honegger's piano concerto).

January 25, 1929. Radcliffe Choral Society and the Harvard Glee Club (repetition of Bloch's "America").

February 15, 1929. Cecilia Society (Franck's Psalm 150); Roussel's "Evocation" No. 3, "Aux Bords du Fleuve Sacré"; Borodin's Polovtsian Dances. David Blair McClosky, baritone, for Roussel's "Evocation," No. 3.



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March 29, 1929. For Beethoven's Ninth Symphony: Radcliffe Choral Society; Harvard Glee Club. Soloists: Ethyl Hayden, soprano; Devora Nadworney, contralto; Charles Stratton, tenor; Fraser Gange, bass.

The Radcliffe Choral Society was rehearsed by its conductor, Mr. Woodworth; the Harvard Glee Club by its conductor, Dr. Davison; the Cecilia Society by its conductor, Mr. Lang.

GUEST CONDUCTORS

Arbos, Enrique Ferrandez-, conducted the concerts of January 18, 19, 1929. Sketch 1035

Honegger, Arthur, conducted the concerts of January 11, 12, 1929. Sketch 947

Richard Burgin, concertmaster, conducted the concerts of November 30, December 1, 1928.*

Howard Hanson conducted his Nordic Symphony** on April 5, 6, 1929. Sketch 1814

Ernest Schelling conducted his "Morocco"** on February 15, 16, 1929. Sketch 1330

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*Mr. Burgin conducted Miaskovsky's Eighth Symphony**; Beethoven's Piano Concerto, No. 5 (Mr. Ganz, pianist), and Salome's Dance from Strauss's "Salome."

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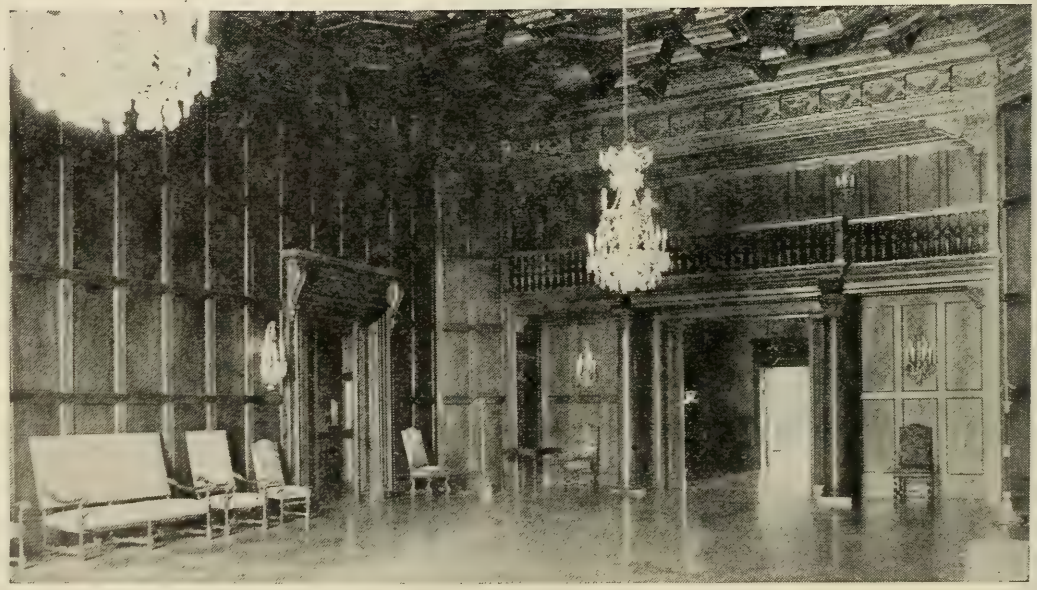
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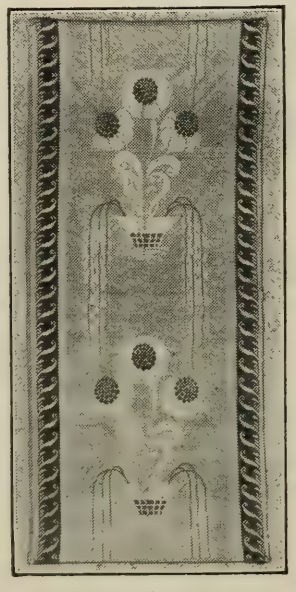
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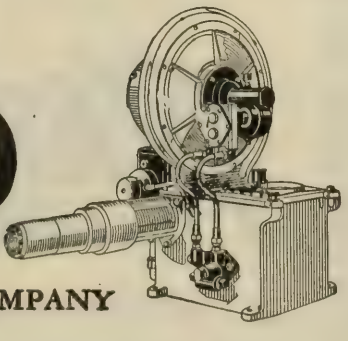
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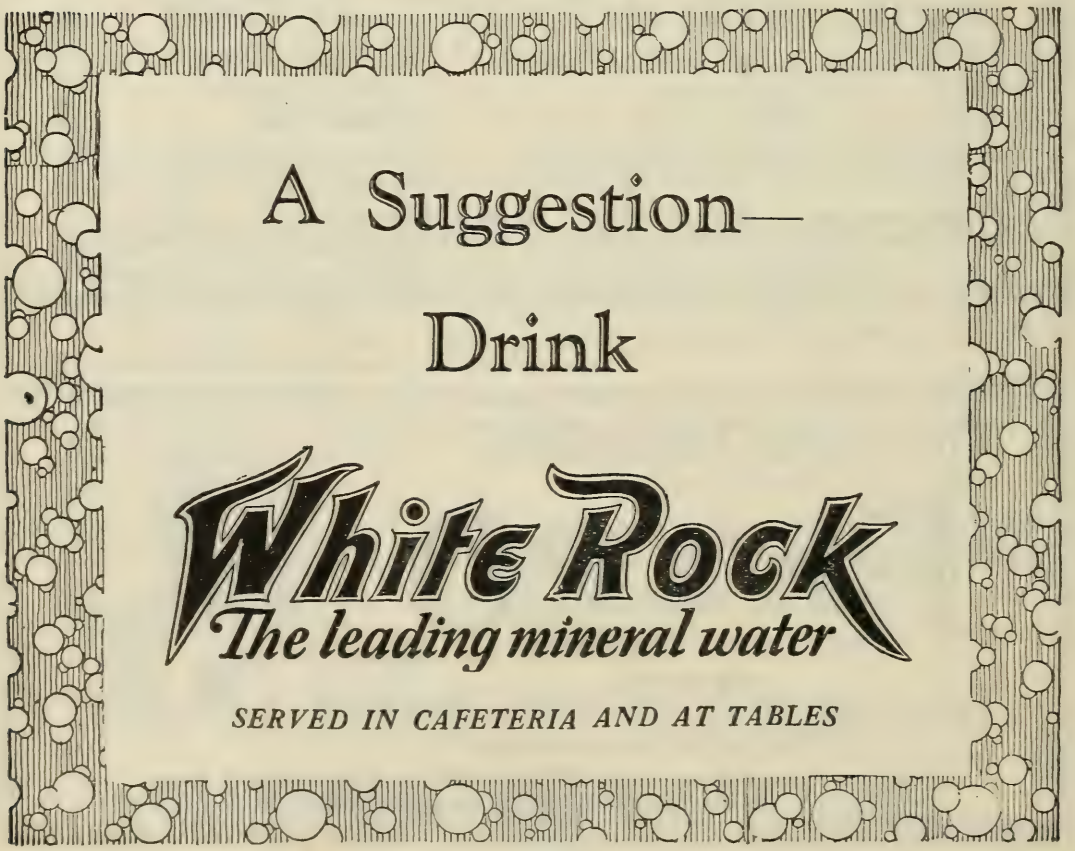
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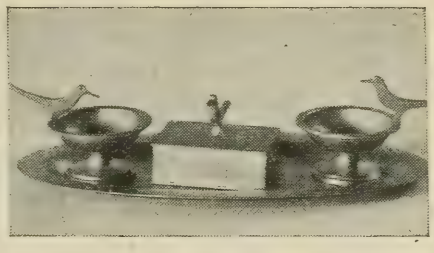
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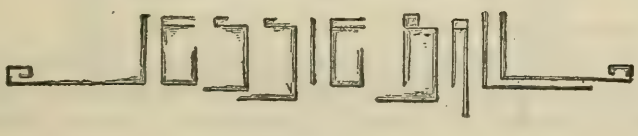
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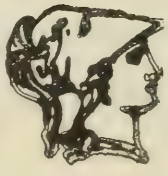
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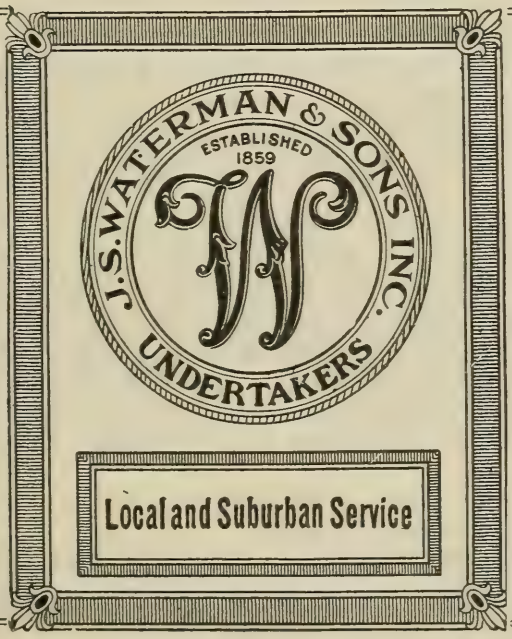
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DUKELSKY: Diaghilev, Dukelsky, Krehbiel.

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HONEGGER: Andersen, George, Gilman, Hoerée, Lapommeraye, Milhaud, Morax, Prunières, Roland-Manuel.

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SIBELIUS: Bantock, Hadley, Newmarch, Rosenfeld, Sibelius, *Times* (London).

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2. December 10, 1928. Prokofieff, "Classical" Symphony; Debussy, "Prelude to the Afternoon of a Faun"; Strauss, Dance of Salome from "Salome"; Beethoven, Symphony No. 3, E-flat major.
3. January 21, 1929. Schubert, "Unfinished" Symphony, B minor; Ravel, "The Waltz"; Franck, Symphony, D minor.
4. February 11, 1929. Bach, Brandenburg Concerto No. 4, G major, for violin, two flutes, and string orchestra; Liszt, Pianoforte Concerto, A major, No. 2 (Yolanda Mérö, pianist); Strauss, Tone Poem, "Thus Spake Zarathustra."
5. March 18, 1929. C. P. E. Bach–Steinberg, Concerto, D major, for orchestra; Satie-Debussy, Gymnopédies; Dukas, Scherzo, "The Sorcerer's Apprentice"; Tchaikovsky, Symphony No. 5, E minor.

Five symphony concerts were given in Symphony Hall, Tuesday afternoons, Mr. Koussevitzky, conductor:

1. February 5, 1929. Bach, Brandenburg Concerto No. 4, G major, for violin, two flutes, and string orchestra; Mozart, Symphony, C major, "Jupiter"; Beethoven, Symphony No. 3, E-flat major.
2. February 26, 1929. Handel, Concerto Grosso for strings, B minor, No. 12; Haydn, Symphony, G major, "The Surprise"; Brahms, Symphony No. 2, D major.
3. March 12, 1929. Berlioz, Overture, "The Roman Carnival"; Schubert, "Unfinished" Symphony, B minor; Schumann, Symphony, B-flat major, No. 1.
4. April 2, 1929. Franck, Symphony, D minor; Wagner, "Forest Murmurs" from "Siegfried"; Prelude and Love Death from "Tristan and Isolde"; Prelude to "The Mastersingers of Nuremberg."
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2. March 19–20, 1929. Messrs. Koussevitzky and Burgin, conductors. Handel, Larghetto and Allegro from the Concerto Grosso, No. 12, for strings; Prokofieff, "Classical" Symphony; Bach, Arioso (violoncello solo with organ—Jean Bedetti,† violoncellist; Albert W. Snow,† organist); Moussorgsky-Ravel, "Bydio," "Ballet of Chicks in Their Shells," "Samuel Goldenberg and Schmuyle," "The Hut on Fowls' Legs," from "Pictures at an Exhibition"; Johann Strauss, Waltz, "Vienna Blood."

Alfred H. Meyer made short explanatory remarks at these Young People's Concerts, and there were stereopticon slides.

***

Pension Fund Concerts

1. November 18, 1928. Mr. Koussevitzky, conductor. Beethoven's Ninth Symphony. Harvard Glee Club (Dr. Davison, conductor); Radcliffe Choral Society (Mr. Woodworth, conductor); Jeannette Vreeland, soprano; Nevada Van Der Veer, contralto; Paul Althouse, tenor; Fraser Gange, bass.
2. March 24, 1929. Mr. Koussevitzky, conductor. Wagner: Overture to "Rienzi"; Prelude to "Lohengrin"; Ride of the Valkyries from "The Valkyrie"; Magic Fire Music from "The Valkyrie"; Forest Murmurs from "Siegfried"; Prelude and Love Death from "Tristan and Isolde"; Prelude to "The Mastersingers of Nuremberg."

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Sundry Notes

Mr. Koussevitzky, double-bass, assisted by Henri Casadesus, viola d'amore, and Bernard Zighera,† accompanist, gave a recital in Symphony Hall on October 17, 1928: Lorenziti, Symphonie Concertante, for viola d'amore and double-bass; Koussevitzky, Concerto for double-bass; Borghi, Sonata No. 3, for viola d'amore and double-bass; Lorenziti, Petite Suite for viola d'amore; Eccles, Largo from Sonata for double-bass; Beethoven, Minuet for double-bass; Lasca, Berceuse for double-bass; Koussevitzky, Valse Miniature.

***

In the performance of Bach's Brandenburg Concerto, No. 4, G major, for violin, two flutes, and string orchestra, the violinist was Mr. Burgin,† concertmaster; the flutists were Messrs. Laurent† and Bladet.†

***

Errata

Book No. 6. Title-page. For "Litaney" read "Litanei." For "The Enchanting Color" read "The Hateful Color."

Book No. 8. Page 604, eighth line from the top. For "Hans Zethge" read "Hand Bethge."

Book No. 12. Page 966, second line from the bottom. For "Chant de la Foire" read "Chant de la Poire." Page 990, title. For "Le Petit Sirène" read "La Petite Sirène."

Book No. 16. On page 1304, insert "The Priest" at the head of the passage beginning "Beneath the black sky." Put "Sun, eye of the day" (page 1306) after "Ta rougeur éclate" and just before "The Priest" (page 1304).

Book No. 20. Page 1680. Fourth line from the bottom. For "Earl" read "Early."

Book No. 23. Page 1875. Title should read Two Movements from the Concerto Sacro for String Orchestra and Piano. Page 1876, sixth line from the top and the first in the second footnote: for "Siegal" read "Siegel."

Addendum

Book No. 14. Page 1179. Stating that Mr. Sanromá played Honegger's Concertino for piano and orchestra in New York on November 28, 1925, under Mr. Koussevitzky's direction, at a concert of the League of Composers.

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PURCELL (Dido and Aeneas)....When I am Laid in Earth

II.

SCHUBERT.....Hoffnung
SCHUBERT.....Der Jungling an der Quelle
SCHUMANN.....Ich hab im Traum Geweinet
SCHUMANN.....Geisternahe
BRAHMS.....O, wusst ich doch der Weg zuruck
BRAHMS.....O, Komme, holde Sommer Nacht

III.

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Wade in de Water.....Arranged by Edward Boatner
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III.—Allegro vivace.
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Intermission

Symphony in F major Op. 24.....Boëllmann
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SYMPHONY HALL, BOSTON

YOUNG PEOPLE'S CONCERTS

THE AFTERNOONS OF

Tuesday, December 18, and Wednesday, December 19, 1928

at 4 o'clock

BY THE

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

W. H. BRENNAN, Manager G. E. JUDD, Asst. Manager

Serge Koussevitzky will conduct the first three numbers, and Richard Burgin the last two. There will be brief explanatory remarks with stereopticon slides, by Alfred H. Meyer.

PROGRAMME FOR BOTH CONCERTS

HAYDN . Two movements from the "Surprise" Symphony in G major
a. Andante
b. Finale: Allegro di molto

MENDELSSOHN . Andante from the Violin Concerto in E minor, Op. 64
Violin Solo: Richard Burgin

STRAVINSKY . Orchestral Suite from the Ballet "Petrouchka"
Russian Dance—Petrouchka—Grand Carnival—Nurses' Dance—The Bear and the Peasant playing a Hand Organ—The Merchant and the Gypsies—The Dance of the Coachmen and Grooms—The Masqueraders.
Piano Solo: Bernard Zighera

MOZART . . . Larghetto from the Horn Concerto No. 3
French Horn Solo: Georg Boettcher

BERLIOZ . . Two Pieces from "The Damnation of Faust"
a. Ballet of the Sylphs
b. Rakoczy March

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The balance of the seats will, as before, be offered through the schools of Greater Boston at 35 cents each.

SYMPHONY HALL, BOSTON

YOUNG PEOPLE'S CONCERTS

THE AFTERNOONS OF

Tuesday, March 19, and Wednesday, March 20, 1929

at 4 o'clock

BY THE

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

W. H. BRENNAN, Manager G. E. JUDD, Asst. Manager

Mr. Koussevitzky and Mr. Burgin will be the conductors of this programme. There will be brief explanatory remarks with stereopticon slides by Alfred H. Meyer.

PROGRAMME FOR BOTH CONCERTS

HANDEL . . . . Movements from the Concerto Grosso No. 12 for String Orchestra

Larghetto—Allegro

PROKOFIEFF . . . . . "Classical" Symphony, Op. 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

BACH . . . . . Arioso (Violoncello solo with organ)

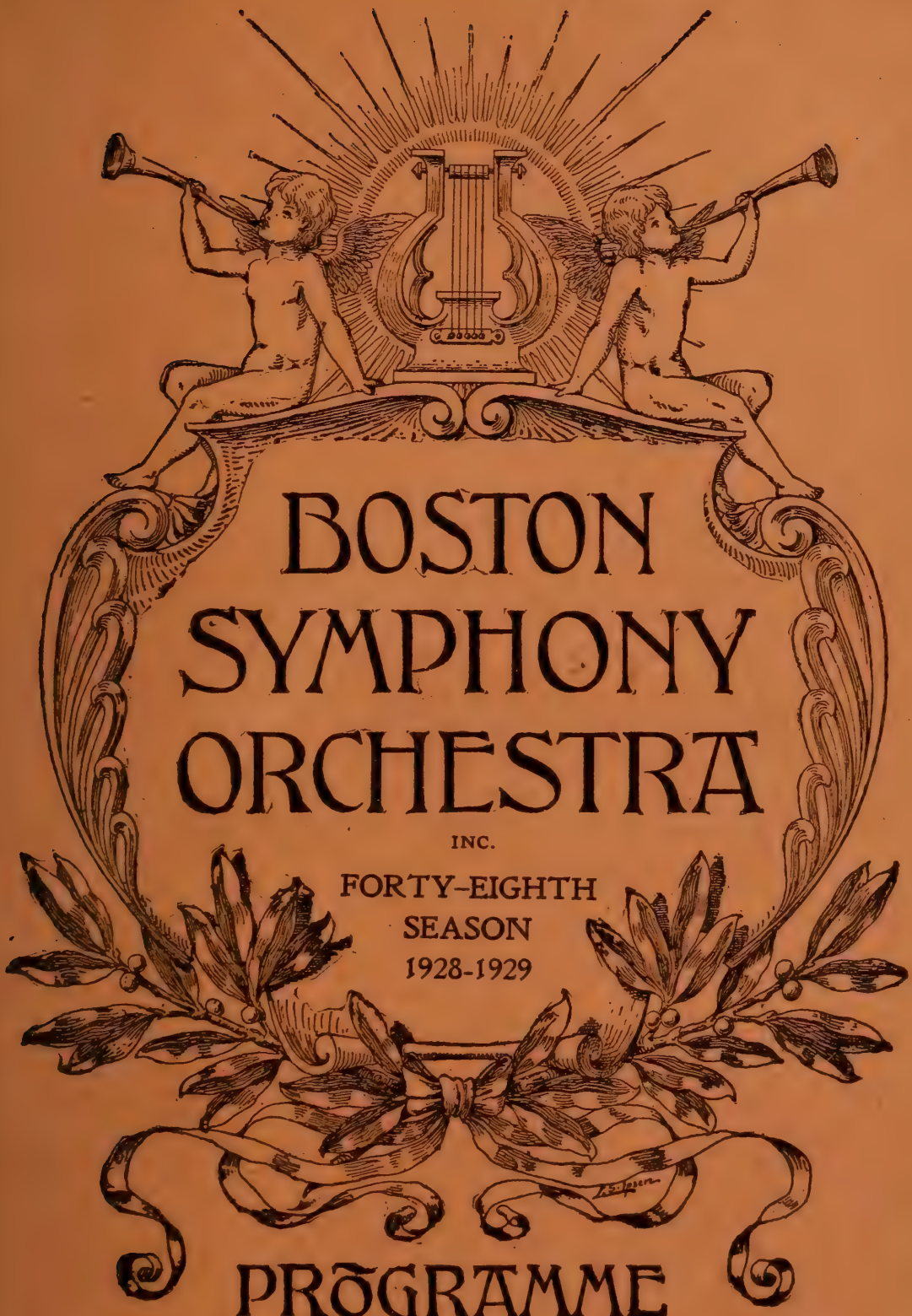
Violoncello—JEAN BEDETTI
Organ—ALBERT W. SNOW

MOUSSORGSKY . . Excerpts from "Pictures at an Exhibition" (Arranged for Orchestra by Ravel)

a. Bydlo
b. Ballet of Chicks in their Shells
c. Samuel Goldenberg and Schmuyle
d. The Hut on Fowl's Legs

*J. STRAUSS . . . . . Waltz—"Voices of Spring"

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BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-EIGHTH SEASON 1928-1929

PROGRAMME

(MONDAY)

A

Eliminating Speculation

IN a recent Service Message of the Boston Better Business Bureau, we came across this paragraph:

> "The propensity to speculate inheres in human nature. Unfortunately, many speculate who think they are investing. Others speculate who have no business to."

The rest of the message stressed the importance of acting on a well defined and reasonable plan. And that brought us around to thinking of other forms of speculation besides stocks, bonds, and the like.

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INC.

SERGE KOUSSEVITZKY, Conductor

FORTY-EIGHTH SEASON, 1928–1929

Programme

MONDAY EVENING, NOVEMBER 12, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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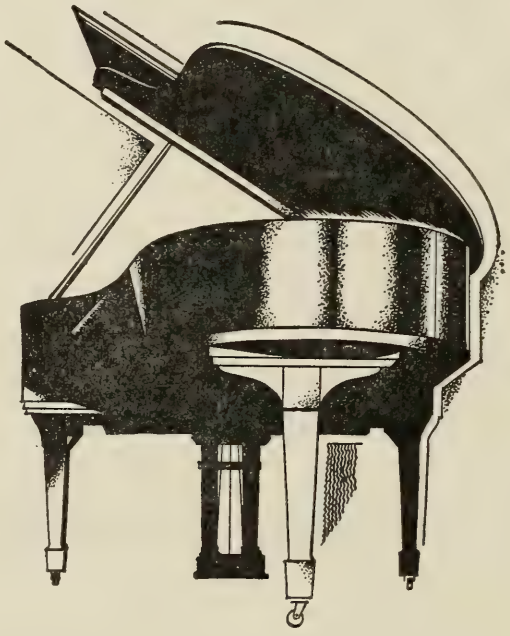
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Leveen, P.
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Jacob, R.
Mayer, P.
Zung, M.
Diamond, S.
Knudsen, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
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Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

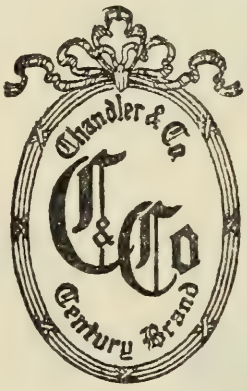
Horns.	Horns.	Trumpets.	Trombones
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Perret, G.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Kenfield, L.
Lorbeer, H.	Blot, G.	Voisin, R.	Raichman, J.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
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First Programme

MONDAY EVENING, NOVEMBER 12
AT 8.15

Beethoven . . . . Overture to "Leonore," No. 3, Op. 72

Stravinsky . . . . . "Apollon Musagète" (Apollo, Leader of the Muses) Ballet

Scene I: Birth of Apollo.
Scene II: Variation of Apollo (Apollo and the Muses) — Variation of Polymnia — Variation of Terpsichore — Variation of Apollo — Apollo and Terpsichore — Coda (Apollo and the Muses) — Apotheosis.

Debussy . . . . . Nocturnes

a. Nuages.
b. Fêtes.

Schumann . . . Symphony in B-flat major, No. 1, Op. 38

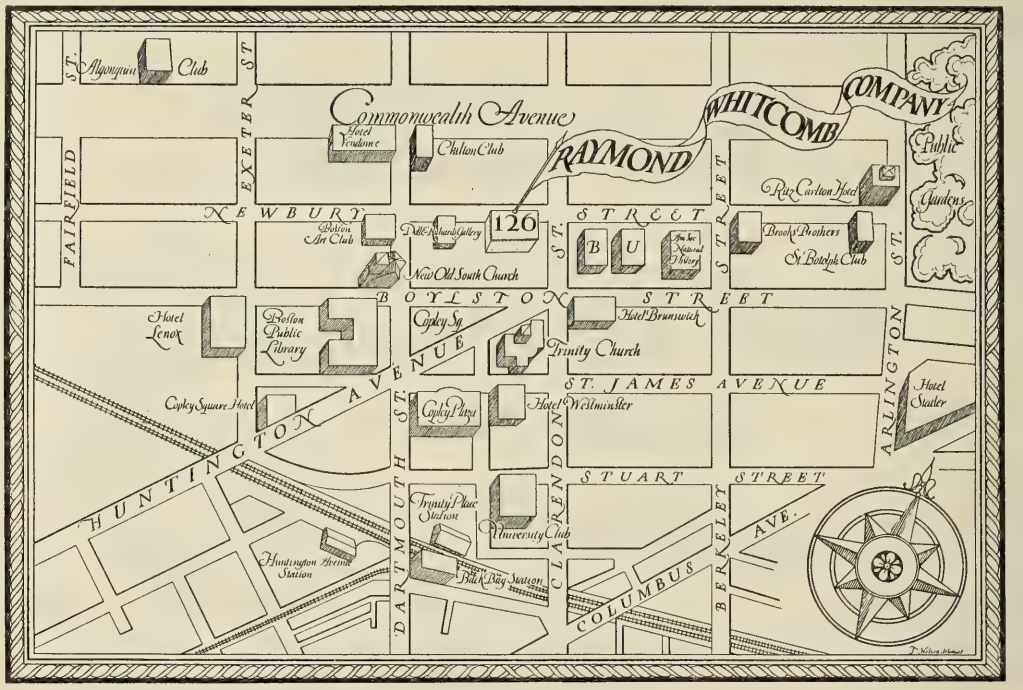
I. Andante poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto più vivace; Trio II.
IV. Allegro animato e grazioso.

There will be an intermission of ten minutes before the symphony

City of Boston, Revised Regulation of August 5, 1898, — Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
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OVERTURE TO "LEONORE" No. 3, OP. 72 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Cache; Wachthauptmann, Meister. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, her performance was now (1805) somewhat defective, simply from lack of stage experience."

The first performance of the opera in Boston was at the Boston Theatre on April 1, 1857, with Mmes. Johannsen and Berkiel, and Messrs. Beutler, Neumann, Oehlein, and Weinlich.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture.

The order of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore"

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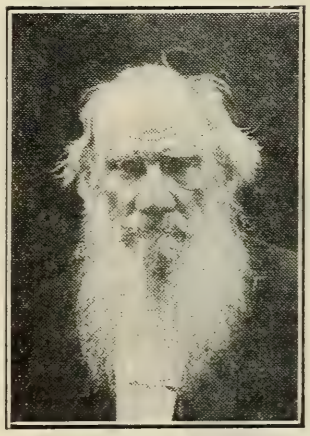
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No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio."

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J. Webb was the conductor. The score and the parts were borrowed; for the programme of a concert by the Society on January 24, 1852, states that the Overture was then "presented by C. C. Perkins, Esq."

"Apollon Musagète" ("Apollo, Leader of the Muses"), a Ballet
Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

This music, scored for strings only, was first heard at Elizabeth Coolidge's Chamber Music Festival in the Library of Congress, Washington, D.C., on April 27, 1928. It was then performed by Adolph Bolm and his associates Mmes. Reiman, Holmes, and Page.

Serge Diaghileff's Ballet Russe brought out the work in Paris at the Sarah Bernhardt Theatre in June, 1928. Serge Lifar mimed Apollo; Mmes. Alice Nikitina, Terpsichore; Lubov Tchernicheva, Calliope; Felia Doubrovska, Polymnia. The choreography was by George Balanchin. Stravinsky conductor "Apollon Musagète," also the ballet "Ode"* by Nicolas Nabokov.

"Apollo Musagetes," with the same dancers and conductor, was

*This "Ode" is written to the verses of an eighteenth-century poet. The verses celebrate the glory of God as represented in an aurora borealis.

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produced in London at His Majesty's Theatre on June 25, 1928. The other compositions were "Cimarosiana," conducted by Dr. Malcolm Sargent, and "The Fire Bird," conducted by Stravinsky.

The Paris correspondent of the *London Times* wrote for the issue of June 22 this article concerning the production at the Sarah Bernhardt Theatre:

"A new work by Stravinsky is inevitably an event of some importance in the world of music, but the developments of his style are perhaps awaited and discussed with greater interest in Paris than in any other capital. The interest of 'Apollo Musagetes' certainly lies primarily in the music, though with the attention half-distracted by the color and movement of the stage it is difficult to appreciate fully the beauties of the score.

"'Apollo Musagetes' has no story and is little more than a series of 'divertissements' dealing with the birth of the god and his inspiration of the Muses. It is dancing rather than action or symbolic significance which counts in 'Apollo.' The choreography by M. Balanchin is founded no doubt on the steps and movements of the classic school, and, while presenting new elements of striking originality and beauty, avoids the grotesque attitudes which have marked the productions of recent years. M. Lifar is the Etruscan Apollo of Veii come to life. From the moment when he emerges from the rock upon which his mother Leto is sitting until the chariot descends from the sky to carry him and the Muses to their new home upon Parnassus, he maintains the lines and gestures of archaic sculpture. Compared with the god, the Muses Terpsichore, Calliope, and Polymnia seem strangely nineteenth-century in their formal ballet skirts and tight mauve bodices, but the contrast is not unpleasant, and Mmes. Nikitina, Tchernicheva, and Doubrovska convey with their accustomed grace and beauty the special attributes of each."

It has been said of this ballet that it has two ancestral homes: Parnassus and Versailles.

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NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III., "SIRENS" . . . . . CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

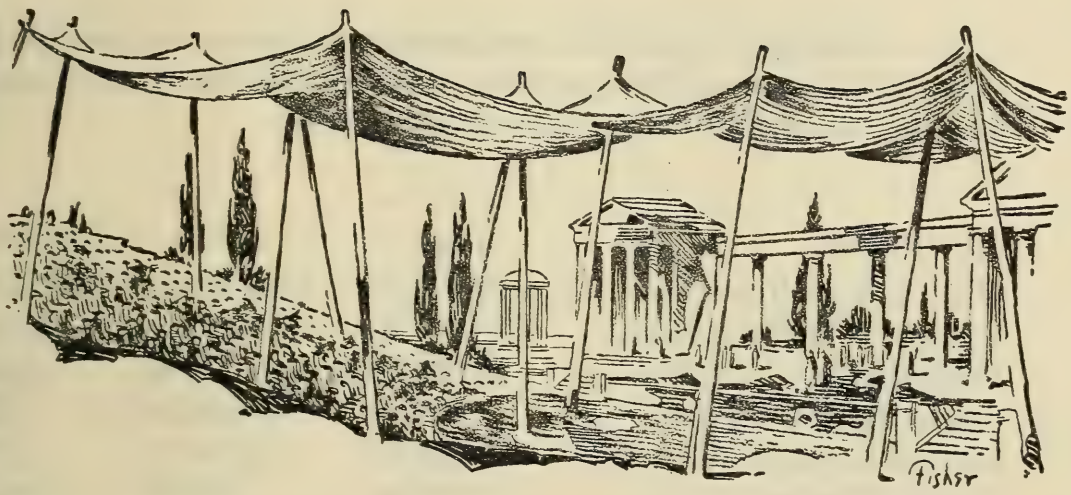
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Gross Income from Concerts	$490,821.50	$549,357.31*	$520,286.1
Symphony Hall Rents, etc. .	115,364.99	97,474.14	101,827.6
Programmes	53,566.65	52,711.00	50,889.8
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Sundry Receipts	628.46	495.68	329.3
Operating Income	$664,490.81	$704,152.60	$677,960.76
Payments	729,487.02	762,183.73	780,957.46
Operating Deficit	$64,996.21	$58,031.13	$102,996.70
Income Endowment Fund and Interest	11,194.21	13,734.15	15,928.47
Net Loss	$53,802.00	$44,296.98	$87,068.23

*Includes Beethoven Festival.

This year, orchestra salaries will be increased by nearly $15,000.00 this season has not been sold. These figures, plus the amount that pro for the coming year. As these concerts can only be carried on by the g

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ıd 1928 at the close of business July 31st. Before the 1928 season ›tions to cover that amount. The actual deficit was $87,068.23,

YMENTS	1926	1927	1928
›enses of Concerts, Rents, 'ravelling Expenses, Solo- ts, etc.	$158,230.92	$175,361.69	$164,613.39
ıphony Hall Mainten- nce	120,262.16	110,245.02	109,233.95
grammes	42,069.73	41,442.49	40,112.14
hestra Salaries	361,756.71	387,703.77	420,887.33
.er Salaries	29,093.00	29,351.00	29,991.00
urance	1,530.24	1,760.04	1,718.45
sic	4,205.04	5,702.67	4,159.79
ıdry Expense	12,339.22	10,617.05	10,241.41
	$729,487.02	$762,183.73	$780,957.46

ne will be decreased by $32,000.00, as the broadcasting privilege for ›e the actual deficit last year, give an estimated deficit of $134,000.00 y of the public, subscriptions to meet this deficit are requested.

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The Nocturnes are scored as follows:

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II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

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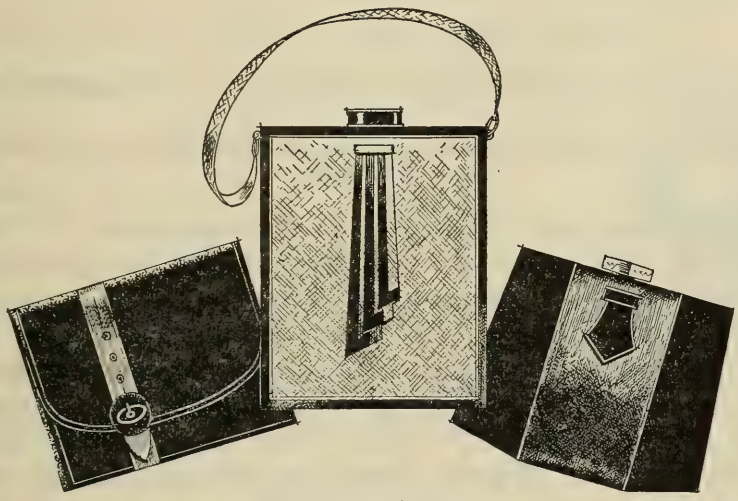
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III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

Symphony No. 1, in B-flat major, Op. 38 . . Robert Schumann

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856)

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father; after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone; "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra

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in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it towards the end of that year.)

Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Towards the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." On January 17–23, 1841, she wrote that it was not her week to keep the diary, "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished. I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of this great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by . . . gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

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According to the diary Schumann completed the symphony on Tuesday, January 26. "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27; Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

Clara wrote to Emilie Liszt after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara; and I shall paint her therein with flutes, oboes, and harps."

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb und schwer,
Fliegst drohend über Land and Meer.

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Was hast Du all' mein Glück verscheucht?

Was rufst Du, Thränen in's Gesicht
Und Schatten in der Seele Licht?
O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been turned into prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou has frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

* * *

The original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

* * *

The symphony was first performed, from manuscript, at a concert given by Clara Schumann for the benefit of the Orchestra Pension

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Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The programme was as follows:—

Chorus, "Des-Staubes eitel Sorgen" . . . . . *Haydn*
Adagio und Rondo from Concerto in F minor . . . . . *Chopin*
CLARA SCHUMANN.

Aria from "Iphigenie" (*sic*) . . . . . *Gluck*
H. SCHMIDT.

Allegro . . . . . *R. Schumann*
{ Song without words . . . . . *Mendelssohn*
{ Piece . . . . . *Scarlatti*
CLARA SCHUMANN.

Symphony (MS.) . . . . . *R. Schumann*
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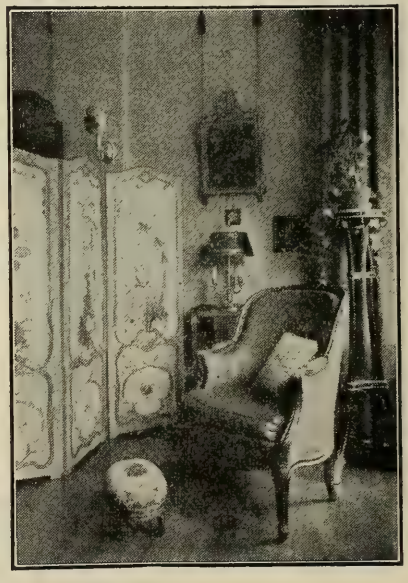
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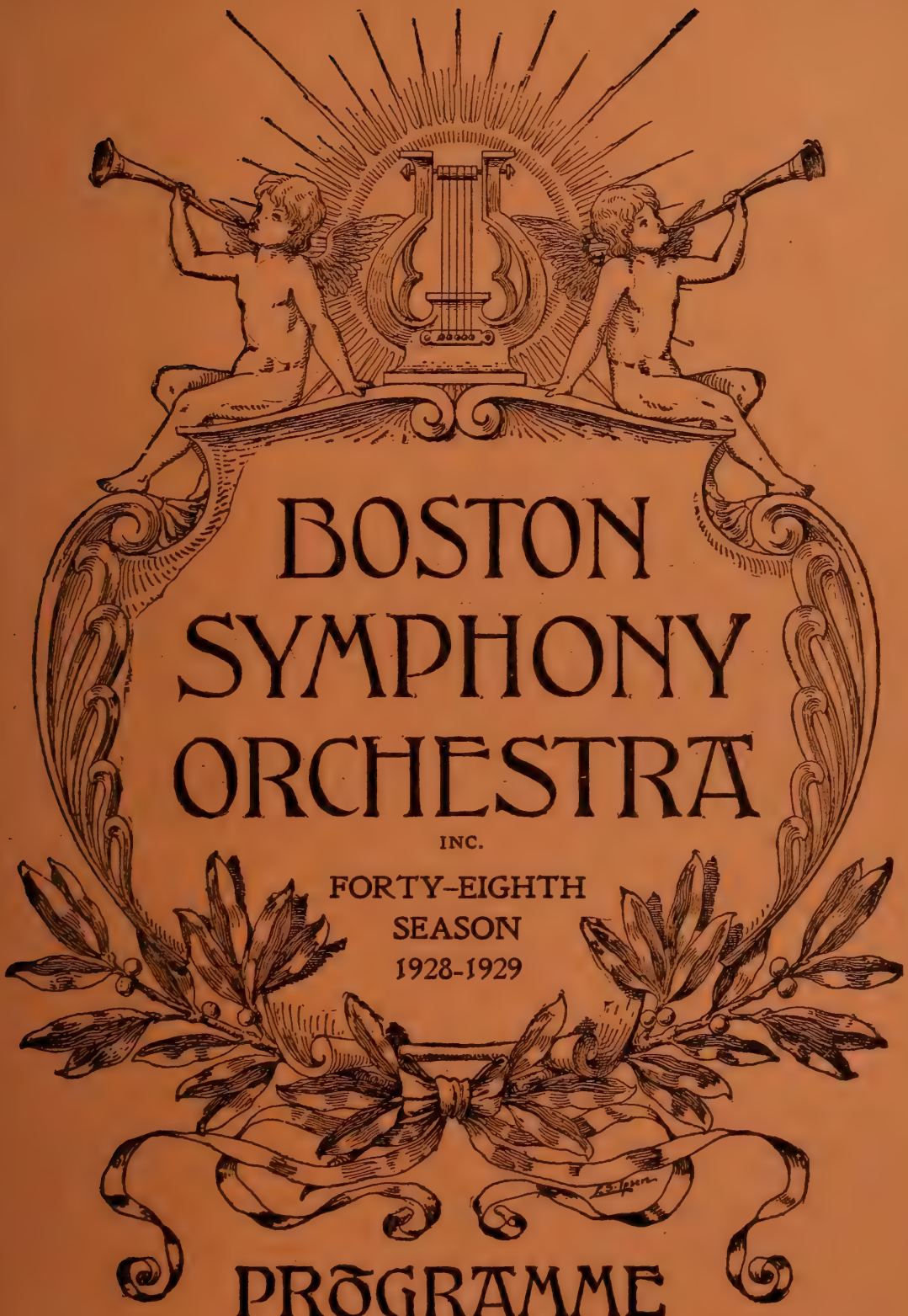
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MONDAY EVENING, DECEMBER 10, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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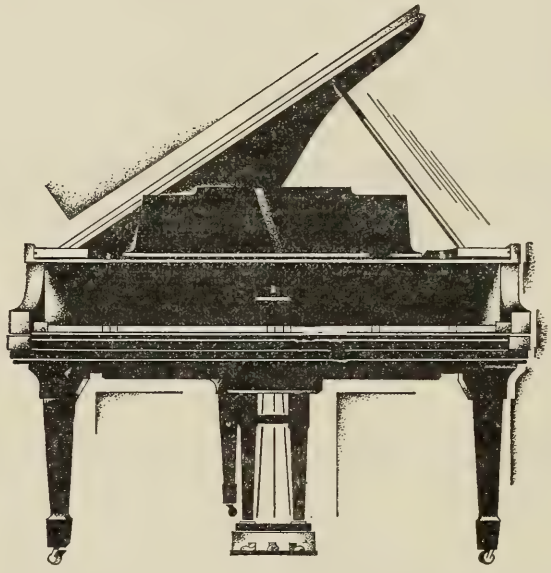
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Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
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Flutes.

Laurent, G.
Bladet, G.
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Prokofieff . . . . . "Classical" Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

Debussy . . . . . "Prélude à l'Après-Midi d'un Faune"
("Prelude to the Afternoon of a Faun")
Eclogue by S. Mallarmé

Strauss . . . . . Dance of Salome, from the Opera, "Salome"

Beethoven . . . . . Symphony No. 3 in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre; Adagio assai.
III. Scherzo; Allegro vivace; Trio.
IV. Finale: Allegro molto.

There will be an intermission of ten minutes before Beethoven's symphony

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"Classical" Symphony, Op. 25 . . . Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D



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major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

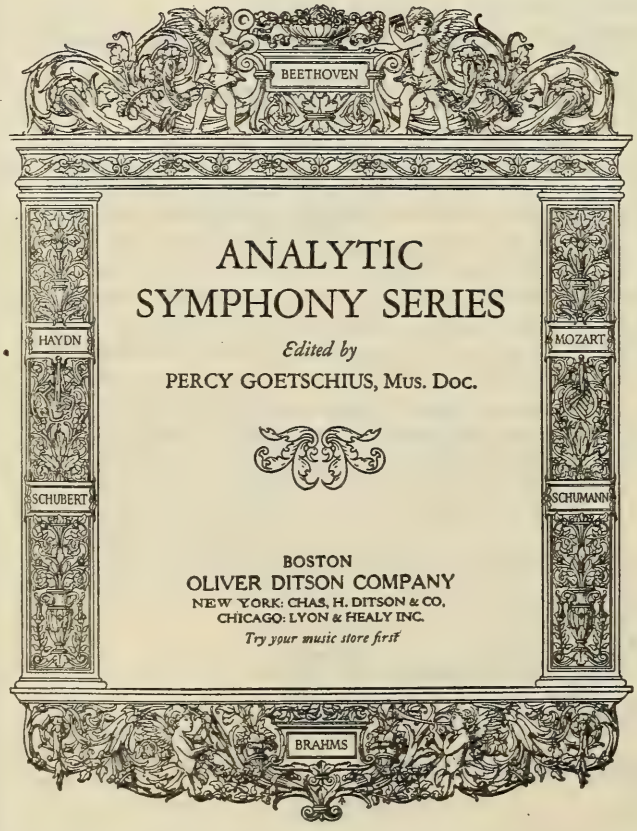
III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

Prelude to "The Afternoon of a Faun (after the Éclogue of Stéphane Mallarmé)" . . . . Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.



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Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon.

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COLUMBIA

Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear un-

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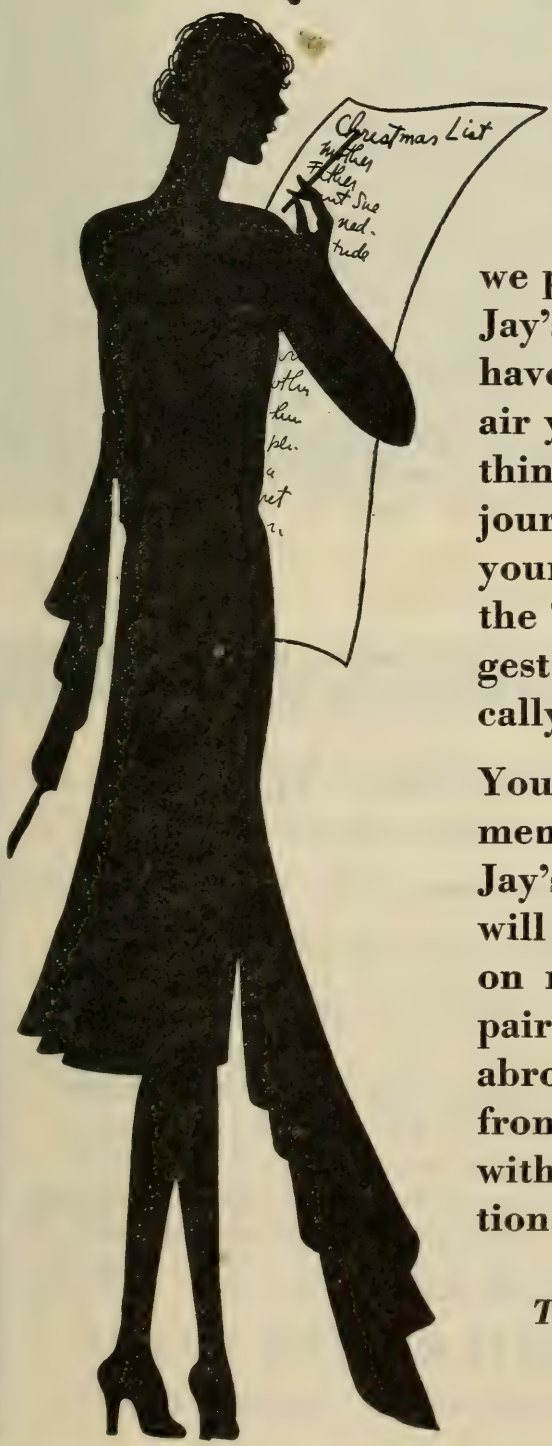
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derstands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

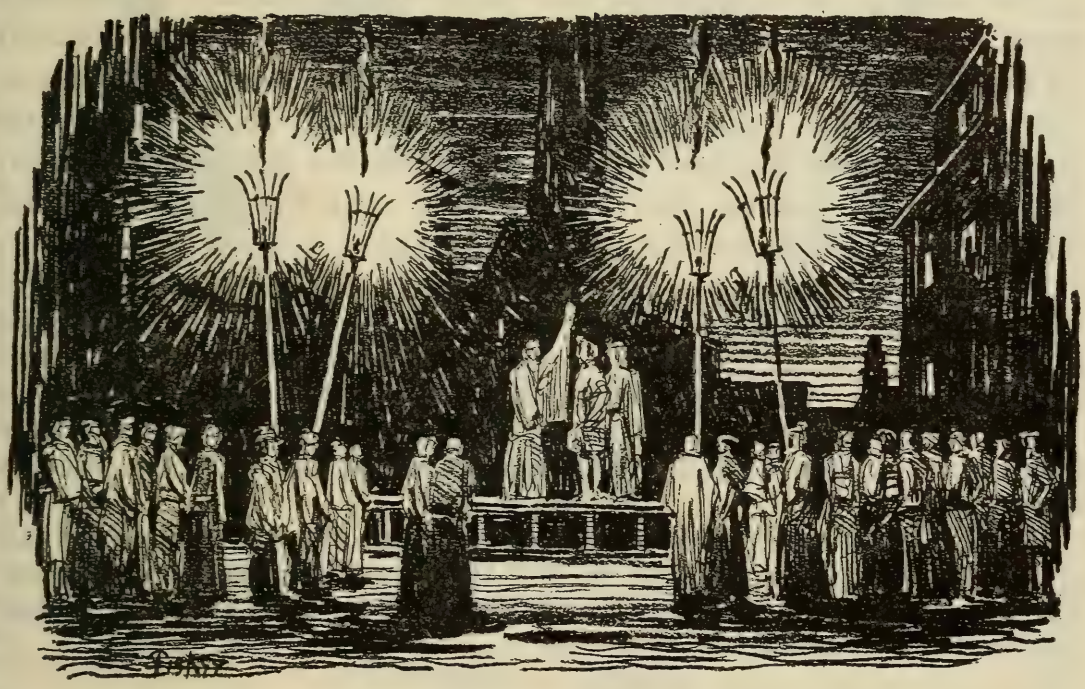
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[*No. 2 of a series*]

THE EDISON ELECTRIC ILLUMINATING COMPANY OF BOSTON

Salome's Dance, from the Opera "Salome" . . Richard Strauss

(Born at Munich, June 11, 1864; now living in Vienna)

"Salome," a drama in one act "after Oscar Wilde's like-named poem," translated into German by Hedwig Lachmann, was produced at the Dresden Court Opera, December 9, 1905. Begun in the summer of 1903, the work was completed June 20, 1905. Ernst von Schuch conducted the first performance, and the chief singers were: Mme. Wittich, Salome; Burrian, Herodes; and Perron, Jochanaan. There was an orchestra of 102; some say 112.

The first performance in the United States was at the Metropolitan Opera House, January 22, 1907. Alfred Hertz conducted. The chief singers were: Mme. Fremstad, Salome; Miss Weed, Herodias; Burrian, Herodes; Van Rooy, Jochanaan; Dippel, Narraboth. The first performance of the Dance of the Seven Veils in Boston was at a concert of the Boston Symphony Orchestra, April 27, 1912, Mr. Fiedler conductor.

In Wilde's tragedy, Herodias does not wish Salome to dance while John is crying from the cistern, and Herod gazing fixedly at Salome. "Enfin, je ne veux pas qu'elle danse." Herod insists. Herodias orders her not to dance.

Salomé. Je suis prête, tétrarque.

[*Salomé danse la danse des sept voiles.*]

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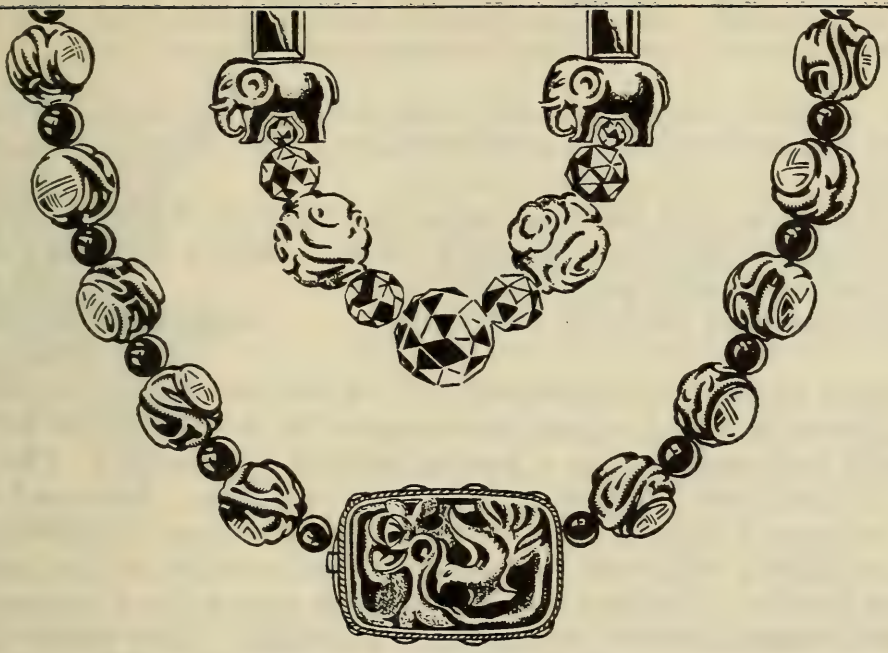
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pour moi, votre fille. Approchez, Salomé! Approchez afin que je puisse vous donner votre salaire. Ah! je paie bien les danseuses, moi. Toi, je te paierai bien. Je te donnerai tout ce que tu voudras. Que veux tu, dis?

Then Salome, kneeling, asks that the head of John should be brought to her presently in a silver basin. And Herod rebels at the thought.

There is then only this one stage direction in the original play: "Salome dances the dance of seven veils." But in Strauss's music-drama there are other stage directions.

"The musicians begin a wild dance, . . . Salome motionless as yet."

The pace of the music slackens. "Now Salome bestirs herself and gives the musicians a signal, whereupon the wild rhythm subsides forthwith and merges into a gently rocking movement." The chief theme of the dance is begun by solo viola and flute. A second dance theme appears (strings, horn, clarinet, Heckelphone, English horn). There is, after a crescendo and accelerando, a return to the languorous first motive. "Salome appears to grow weary for a moment, . . . now she rouses herself to renewed whirling." The music grows wilder; there is a crashing climax, ending with trilling of wood-wind, celesta, and a tremolo of violins. "Salome lingers for a moment in a visionary pause by the cistern in which John is held captive, then throws herself at Herod's feet!" (Flourish of wood-wind instruments and strings.)

Use is made in this dance of important motives that have preceded.

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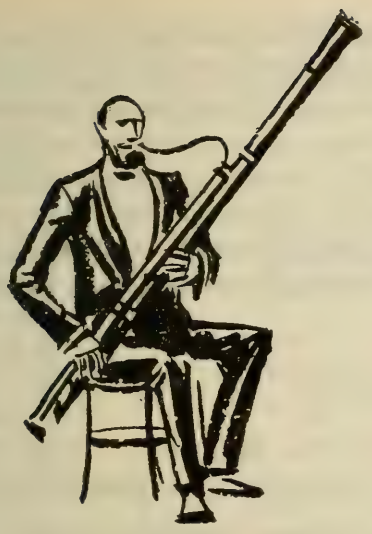
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Finally, the composer did draw a bulky Will, but he never executed the document in the form required by law. Brahms had no near relations alive, but there were hundreds of detailed bequests, many having to do with his valuable musical works. He left £20,000 in investments and also made provision for several deserving musical societies.

But in the absence of any legally valid document, all the designated bequests became void. After his death twenty hitherto unknown "cousins," of various degrees of kinship, came forward as claimants to the property. Litigation ensued and was protracted through several years. Three of his most famous works had to wait five years before being published.

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The instruments demanded by Strauss for "Salome" are piccolo, three flutes, two oboes, English horn, Heckelphone, five clarinets, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, four trombones, bass tuba, four kettledrums of ordinary size and one smaller, side drum, bass drum, cymbals, triangle, tambourine, xylophone, castanets, tom-tom, Glockenspiel, celesta, two harps, organ harmonium, sixteen first violins, sixteen second violins, not less than ten nor more than twelve violas, ten violoncellos, and eight double-basses.

Symphony No. 3, in E-flat major, "Eroica," Op. 55

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Anton Schindler wrote in his life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when

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IN a recent Service Message of the Boston Better Business Bureau, we came across this paragraph:

> "The propensity to speculate inheres in human nature. Unfortunately, many speculate who think they are investing. Others speculate who have no business to."

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the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.' "

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!' "

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc.* *"C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

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The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theatre an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that

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HAYDN . Two movements from the "Surprise" Symphony in G major
a. Andante
b. Finale: Allegro di molto

MENDELSSOHN . Andante from the Violin Concerto in E minor, Op. 64
Violin Solo: Richard Burgin

STRAVINSKY . Orchestral Suite from the Ballet "Petrouchka"
Russian Dance—Petrouchka—Grand Carnival—Nurses' Dance—The Bear and the Peasant playing a Hand Organ—The Merchant and the Gypsies—The Dance of the Coachmen and Grooms—The Masqueraders.
Piano Solo: Bernard Zighera

MOZART . . . Larghetto from the Horn Concerto No. 3
French Horn Solo: Georg Boettcher

BERLIOZ . . Two Pieces from "The Damnation of Faust"
a. Ballet of the Sylphs
b. Rakoczy March

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SERGE KOUSSEVITZKY, Conductor

it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

The symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme. Goria Botho, who sang airs from "Robert le Diable" and "Charles VI."; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The first movement, Allegro con brio, E-flat major, 3–4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the violoncellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two

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measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2–4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the *"militarisme,"* the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3–4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2–4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In



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Justorum Animae . . . . . *Orlando di Lasso*
This glad day . . . . . *William Byrd* (1543–1623)

Madrigals and Ballet

To shorten winter's sadness *Thomas Weelkes* (1575–1623)
Dainty fine bird . . . . *Orlando Gibbons* (1583–1625)
Stay, Corydon . . . . . *John Wilbye* (1574–1638)

Carols

I saw a fair maiden . . . . . *Peter Warlock* (1894–)
On Christmas night
Arranged by R. Vaughan Williams (1872–)
Corpus Christi . . . *Arranged by Peter Warlock* (1894–)

SHORT INTERVAL

Folk Songs

There was a tree . . *Arranged by Gustav Holst* (1874–)
The Springtime of the year
Arranged by R. Vaughan Williams (1872–)
Wassail-Song . *Arranged by R. Vaughan Williams* (1872–)

Carols

The Holly and the Ivy
Arranged by Rutland Boughton (1878–)
Midwinter . . . . . *Gustav Holst* (1874–)
Patapan . . . . . *Arranged by Martin Shaw*
Noël . . . . . *Arranged by H. Walford Davies*

the third the tuneful second theme is in the woodwind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* * *

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense,

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and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*'Held'*) the whole, the full-fledged *man*, in whom are present all the purely human feelings of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Banaparte."

And there Bülow might have stopped where Beethoven began.

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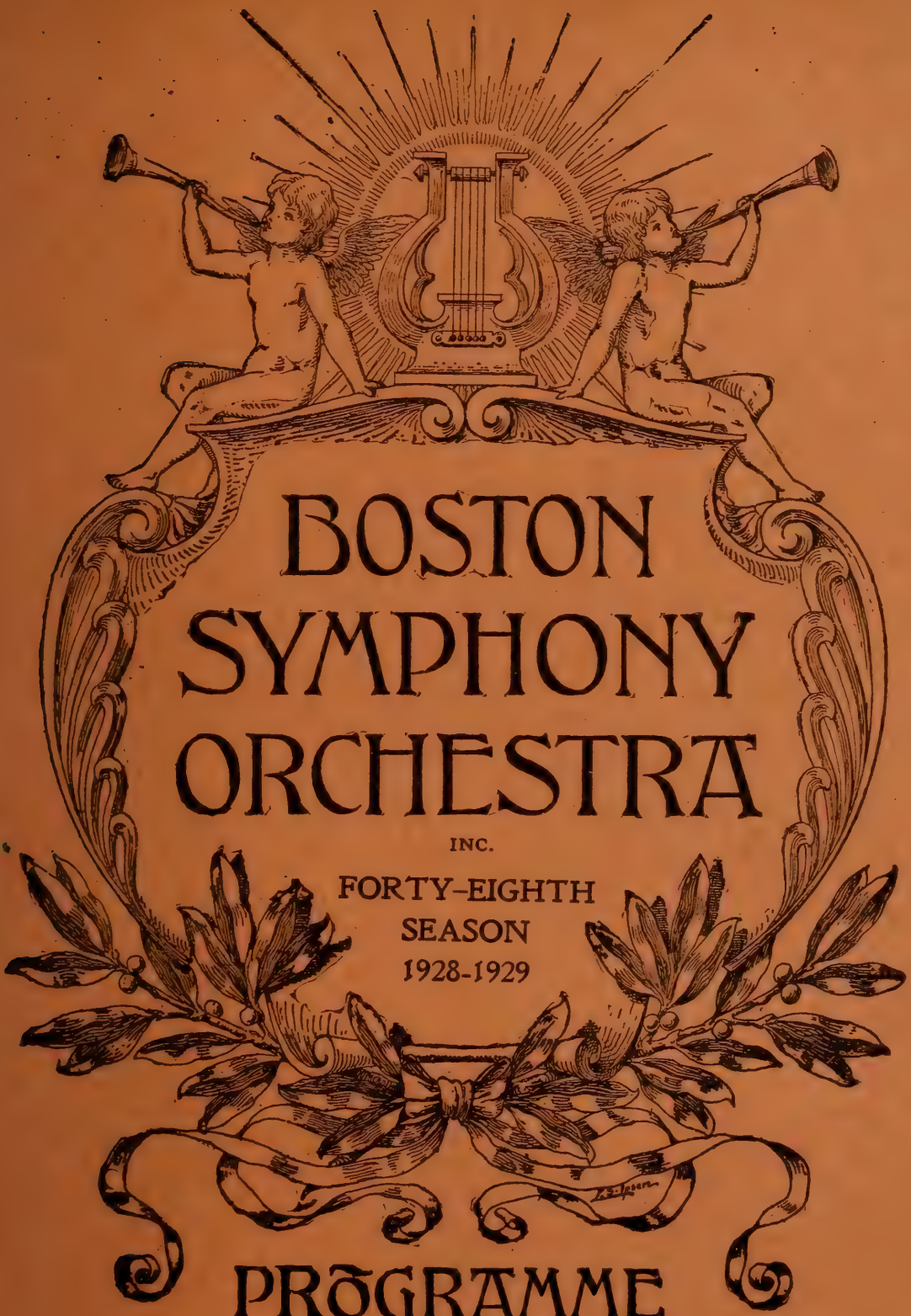
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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Messina, S.
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Violas.

Lefranc, J.
Artières, L.
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Cauhapé, J.
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Werner, H.
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Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
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Stockbridge, C.
Warnke, J.
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Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
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Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
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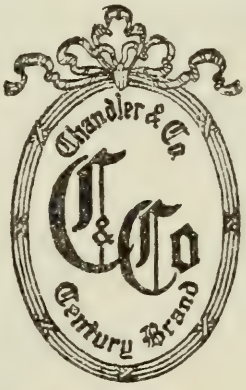
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		Mann, J.	Adam, E.

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I. Allegro moderato.
II. Andante con moto.

Ravel . . . . . "La Valse," Choregraphic Poem

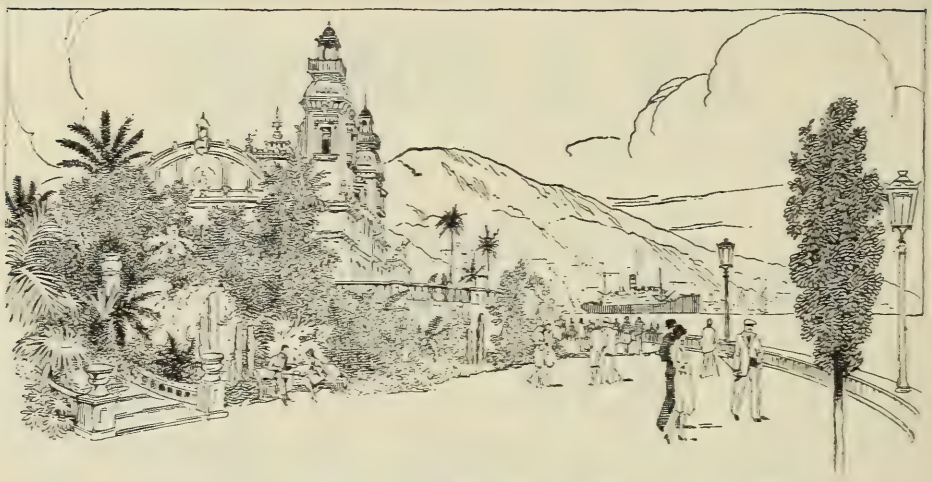
Franck . . . . . Symphony in D minor
I. Lento; Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

There will be an intermission after Ravel's "La Valse"

City of Boston, Revised Regulation of August 5, 1898, — Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
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Unfinished Symphony in B minor . . . . . Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820. It

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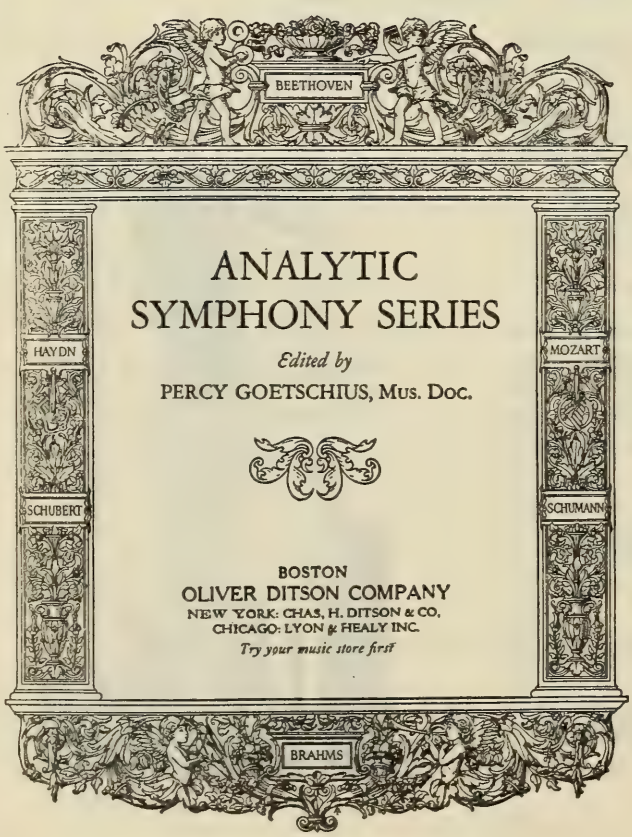
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was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to



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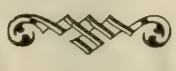
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Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna,

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December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) . . . . . *Hüttenbrenner*
Symphony in B minor . . . . . *Schubert*
1. Allegro } (MS. First time.)
2. Andante }
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage } . . . . . *Herbeck*
2. Jägerglück } (First time.)
Symphony in A . . . . . *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine completed measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.*

*"Some years after the discovery of the 'Unfinished' Symphony, the Friends of Music instituted a search for another missing work, often referred to as the Ninth Symphony. The archives at Gastein were ransacked. They found no trace of the work they were seeking, but unexpectedly turned up a thin bundle of original manuscripts in Schubert's handwriting containing fragments of songs—the original of the 'Trout' quintet, and four pages bearing the notation in Schubert's handwriting 'Sketches for the Scherzo of the H moll.'

"The first public performance took place on Sunday, October 30, 1927, before the radio audience of America, when the sixteen stations of the Columbia Broadcasting System played the two movements of the Symphony and then surprised the audience by playing Schubert's sketches for the third movement, orchestrated by Mitya Stillman of New York."—R. L. Dinyon.



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Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868. The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel, conductor. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

"The Waltz," A Choregraphic Poem . . Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; at home near Paris)

"La Valse," dedicated to Misia Sert, a painter who designed the scenes for Richard Strauss's "Legend of Joseph," produced in Paris (May 14, 1914), is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trom-

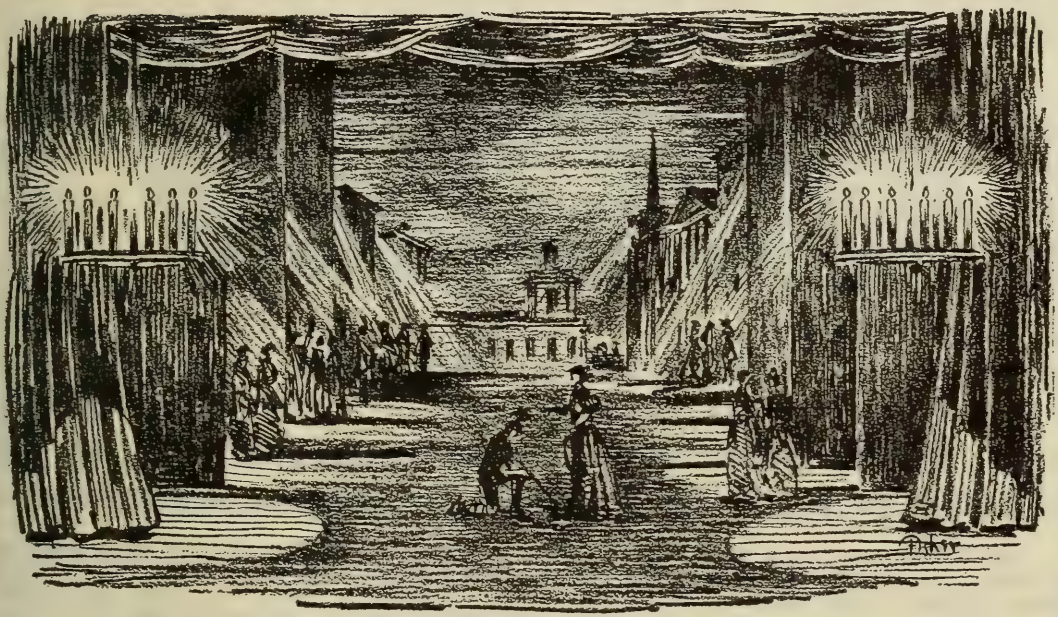
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bones, bass tuba, a set of three kettledrums, side drum, bass drum, tambourine, cymbals, castanets, tam-tam, Glockenspiel, crotales,* two harps, and strings. The indication of tempo is "Movement of a Viennese waltz." The score was published in 1921.

This argument is printed in the score:—

"Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An Imperial Court about 1855."

When "La Valse" was played in Paris for the first time at a Lamoureux concert, December 12, 1920, the music suggested to the critic, Raymond Schwab, "the atmosphere of a Court-ball of the Second Empire, at first a frenzy indistinctly sketched by the pizzicati of double-basses, then transports sounding forth the full hysteria of an epoch. To the graces and languors of Carpeaux is

*The crotalum (from Greek, Krotalon) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word "crotal" in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines "crotales" as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the "Krotalon" see F. A. Lampe "De Cymbalis Veterum" (Utrecht, 1703).
As employed by Ravel in "The Waltz" the crotales are to be taken as small cymbals a little thicker than those known as antique.

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opposed an implied anguish with some Prud'homme exclaiming: 'We dance on a volcano.' There is a certain threatening in this bacchanale, a drunkenness, as it were, warning itself of its decay, perhaps by the dissonances and shock of timbres, especially the repeated combinations in which the strings grate against the brass."

We are indebted to Mr. Alfredo Casella, the celebrated composer and pianist, for the following information.

"The Waltz" was sketched by Ravel during the war and completed in 1920. The themes employed are of the Viennese nature. "The Waltz" was composed with the thought of a dance-production, but Ravel had no exact idea of a choregraphic production. In November, 1920, Ravel and Casella played an arrangement for two pianofortes at a concert of the Schoenberg-Musikverein in Vienna.

"The poem is a sort of triptych:—

"*a.* The birth of the waltz. (The poem begins with dull rumors—as in 'Rheingold' and from this chaos gradually takes form and development.)

"*b.* The waltz.

"*c.* The apotheosis of the waltz."

The first performance of "The Waltz" in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 13, 1922.

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The same oculist, whose want of skill was manifested so clearly in the case of Sebastian Bach, performed an operation on Handel also. Again the experiment was unsuccessful—total blindness the result. With Bach, his condition lasted only a few months, but Handel was obliged to support the affliction through all the last years of his life.

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Symphony in D minor, for Orchestra . . . César Franck

(Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that year.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his life of Franck† gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the com-

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

†Translated by Mrs. Newmarch.

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mittee—what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

* * *

Vincent d'Indy in his Life of Franck describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex, and saying particularly that this symphony was "the affirmation

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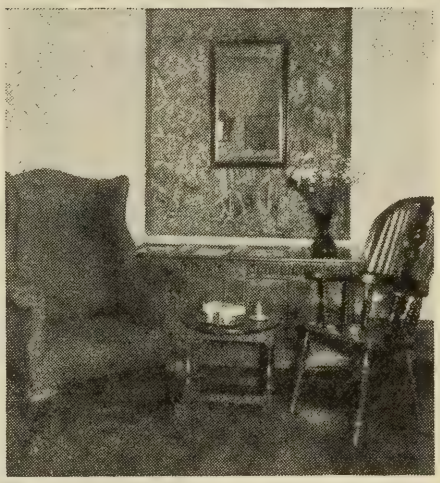
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Piano

of impotence pushed to dogma." Perhaps Gounod made this speech; perhaps he didn't; some of Francks disciples are too busy in adding to the legend of his martyrdom.

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement (violoncellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarked in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the *'Muss es sein?'* (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate.

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Misericordias Domini	Francesco Durante, 1684-1755
The Morning Star	Georg Schumann

II.

Go, Song of Mine	Edward Elgar
Be Thyself My Surety Now	Max Reger
Mary's Cradle-Song on the Twelfth Day	Georg Schumann
Ihr Kinder Zion	Arnold Mendelssohn

III.

Glory be to God	S. Rachmaninoff
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Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the



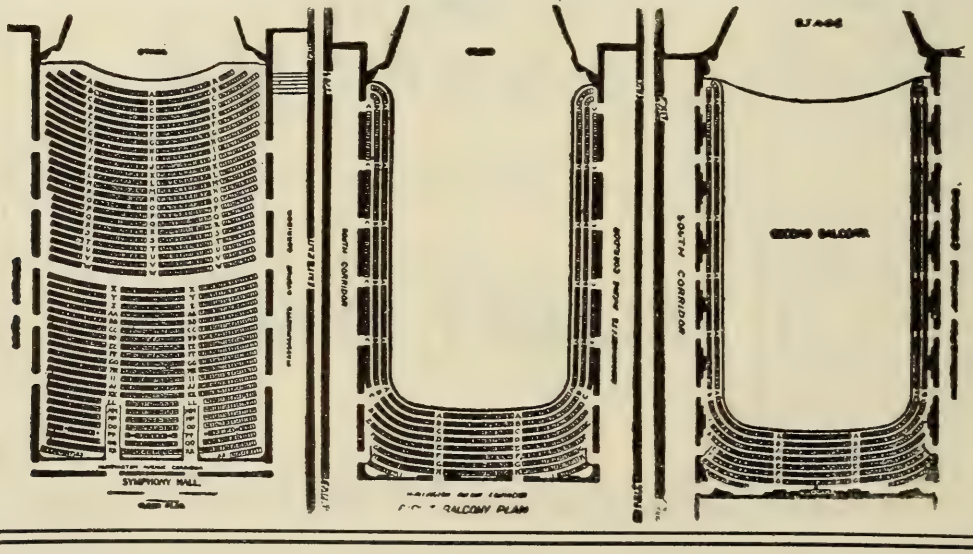
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violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures, the chief theme appears, dolce cantabile, in violoncellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in violoncellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

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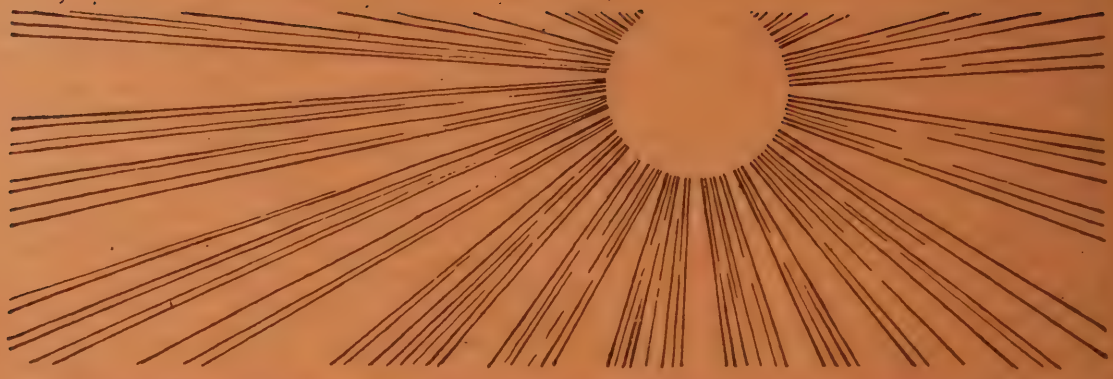
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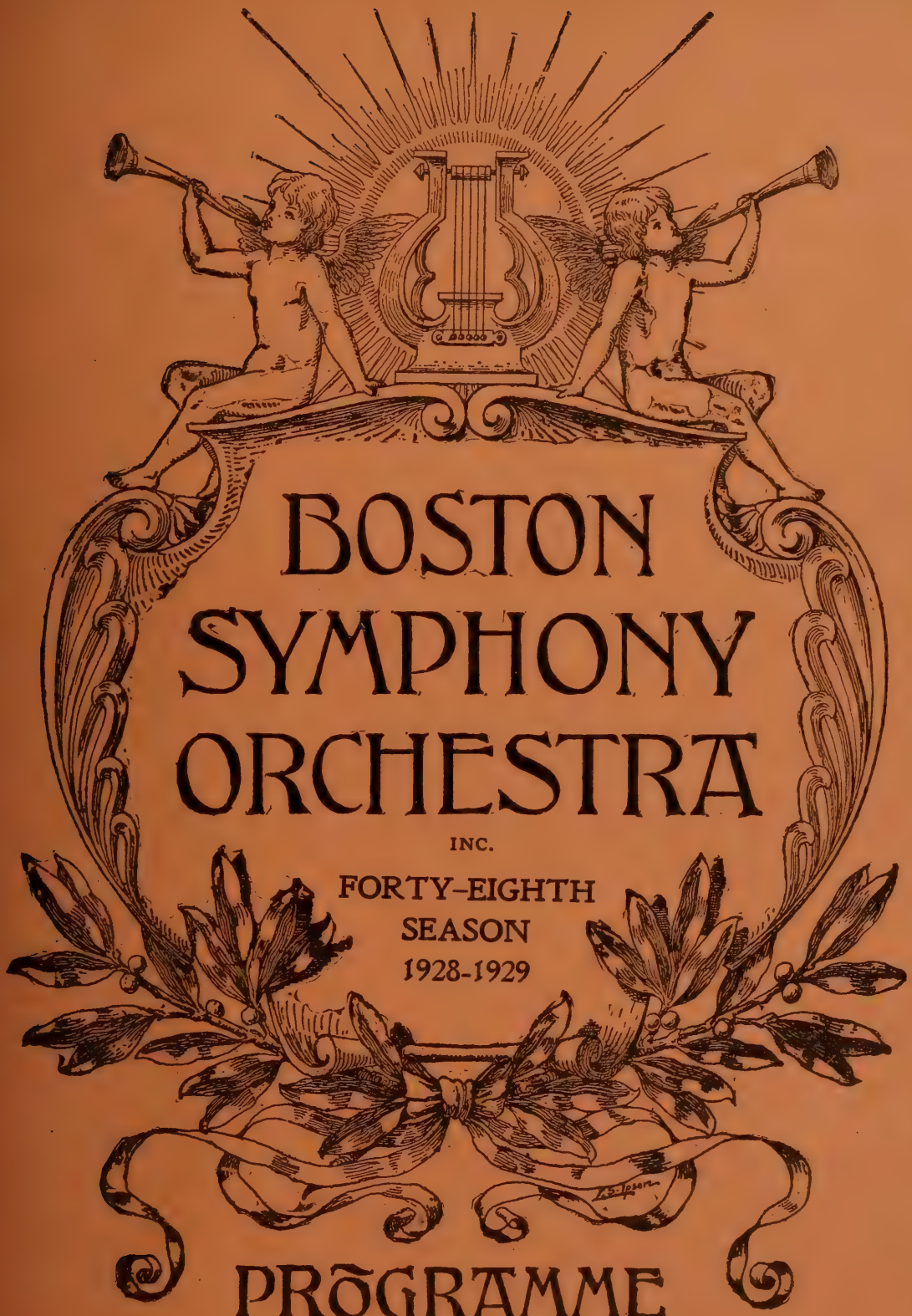
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MONDAY EVENING, FEBRUARY 11, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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II. Andante.
III. Presto.

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Concerto No. 4 in G major for Violin, Two Flutes, and Continuo

Johann Sebastian Bach

(Born at Eisenach, on March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the fourth of the six Brandenburg Concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, and he lived now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether they were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by



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different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were later owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

In the dedication to "Son Altesse Royalle, Monseigneur Crêtien Louis, Marggraf de Brandenburg, etc., etc.," dated Cöthen, March 24, 1721, Bach entreated the Margrave "very humbly" "not to judge the imperfections of the concertos by the severity of that fine and delicate taste which everyone knows that he possesses; but rather to see in them, by his kind consideration, the profound respect, and the very humble allegiance which they seek to convey."

Charles Sanford Terry in his "Bach: a Biography" (London 1928) suggests that these concertos were performed by the Cöthen orchestra "re-inforced by visiting players, before they were offered elsewhere."

* * *

The concerto No. 4 is in three movements, though in Bach's time this form was not universal. The first movement, Allegro, G major, is in three sections. The third is an exact repetition of the first. The chief theme is given at the beginning, without any introduction, to the solo instruments. It is developed later by the solo violin. Through E minor the second section is reached, with the flutes having the subsidiary motive. This is bound up with the chief one,

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which is now in A minor. This section ends with short but vigorous measures for all the instruments.

The second movement, Andante, E minor, is based on a theme for the solo instruments, with harmonies for the lower strings. In the development there are alternate measures, forte for the strings, piano for the flutes.

Finale, Presto, G major. The main theme, first for violas, then for solo violin, is at last given to the full orchestra. There is a short interlude in the development. There is much contrapuntal working-out of the chief motive, and subsidiary material.

CONCERTO FOR PIANOFORTE, NO. 2, IN A MAJOR . . . FRANZ LISZT

(Born at Raiding, near Ödenburg, Hungary, on October 22, 1811; died at Bayreuth on July 31, 1886)

This concerto was sketched in 1839. It was completed and scored in 1849. There are two manuscripts in the Liszt Museum at Weimar. One bears the date September 13, 1839: the other is dated May 6, 1849. Hans von Bülow in a letter to Weissheimer stated that there were two versions of the concerto,—versions that belong to the years 1849–50. An edition for two pianofortes was published in November, 1862. The score was published in 1863 and the orchestra parts in November, 1874. The concerto is dedicated to Hans von Bron-

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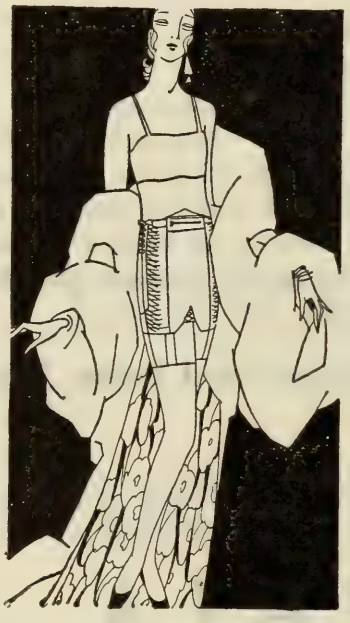
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sart,* by whom it was played from manuscript for the first time at a concert for the benefit of the Orchestral Pension Fund in the Grand Ducal Court Theatre, Weimar, January 7, 1857. Liszt conducted. His symphonic poem "Ce qu'on entend sur la montagne" was also performed for the first time at this concert. The second performance of the concerto was at Berlin, January 14, 1858, in the Sing-Akademie, when Karl Tausig was the pianist and Bülow conducted.

The first performance in Boston was at a concert of Theodore Thomas's Orchestra, October 5, 1870, when Anna Mehlig† was the pianist. This performance is said to have been the first in the United States.

*Hans Bronsart von Schellendorf, pianist and composer, was born at Berlin, February 11, 1830. He studied at the Berlin University, and he also studied composition with Dehn. He lived several years at Weimar as a pupil of Liszt, gave concerts at Paris, Leningrad, and in the chief cities of Germany, conducted the Euterpe concerts at Leipsic (1860–62), succeeded von Bülow as conductor of the concerts of the Society of Friends of Music, Berlin (1865–66). In 1867 he was made Intendant of the Royal Theatre at Hanover and in 1877 General Intendant of the Court Theatre at Weimar. He retired in 1895, to devote himself to composition. Among his chief works are an opera, "Manfred"; a trio in G minor; a pianoforte concerto in F-sharp minor; symphony with chorus, "In den Alpen" (1896); Symphony No. 2, in C minor, "Frühlingsphantasie," for orchestra; a cantata, "Christnacht"; a sextet for strings. He married in 1862 the pianist and composer, Ingeborg Starck. He died at Munich, November 3, 1913.

†Anna Mehlig Falk was born at Stuttgart, July 11, 1846. She was a pupil of Lebert and Liszt. She played with much success in European countries and in the United States. Her first appearance in Boston was at a concert of the Harvard Musical Association, March 3, 1870, when she played Chopin's Concerto in F minor, No. 2. She appeared in New York for the first time at a concert in the Academy of Music, December 18, 1869, when she played a concerto by Hummel, and had as companions Antoinette Sterling, contralto, and Jules Levy, cornetist. After her marriage she lived in Antwerp.



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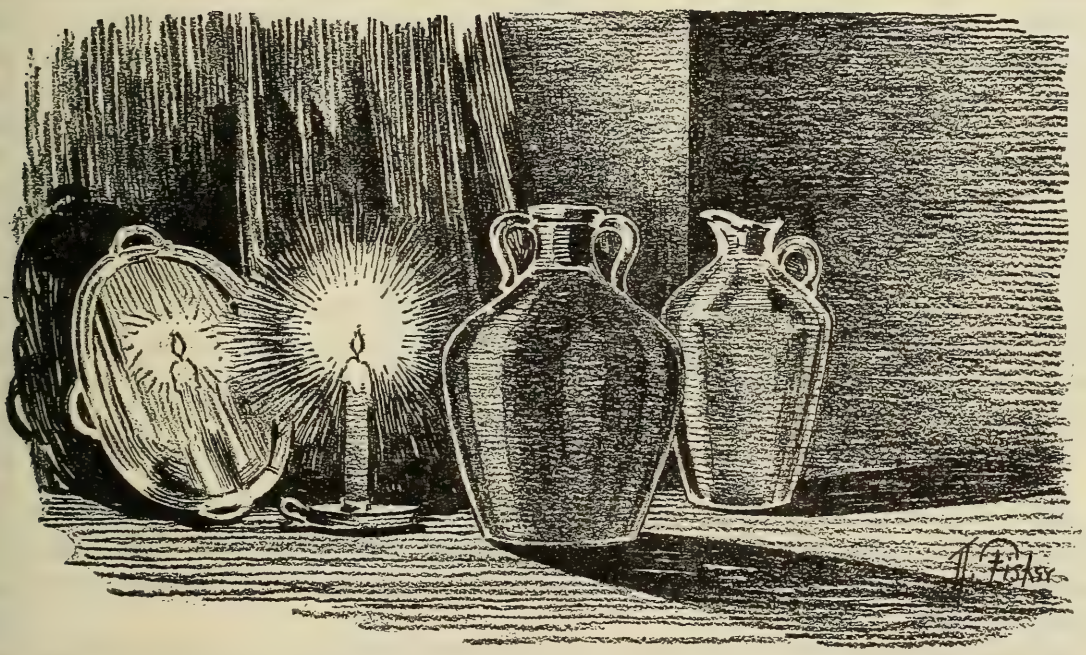
The autograph manuscript of this concerto bore the title "Concert symphonique," and, as Wm. Foster Apthorp once remarked, the work might be called a symphonic poem for pianoforte and orchestra, with the title "The Life and Adventures of a Melody."

The concerto is in one movement. The first and chief theme binds the various episodes into an organic whole. Adagio sostenuto assai, A major, 3-4. The first theme is announced at once by wood-wind instruments. It is a moaning and wailing theme, accompanied by harmonies shifting in tonality. The pianoforte gives in arpeggios the first transformation of this musical thought and in massive chords the second transformation. The horn begins a new and dreamy song. After a short cadenza of the solo instrument a more brilliant theme in D minor is introduced and developed by both pianoforte and orchestra. A powerful crescendo (pianoforte alternating with strings and wood-wind instruments) leads to a scherzo-like section of the concerto, Allegro agitato assai, B-flat minor, 6-8. A side motive fortissimo (pianoforte) leads to a quiet middle section, Allegro moderato, which is built substantially on the chief theme (solo violoncello). A subsidiary theme, introduced by the pianoforte, is continued by flute and oboe, and there is a return to the first motive. A pianoforte cadenza leads to a new tempo, Allegro deciso, in which rhythms of already noted themes are combined, and a new theme appears (violas and violoncellos), which at last leads back to the tempo of the quasi-scherzo. But let us use the words of Mr. Apthorp rather than a dry analytical sketch: "From this point onward the concerto is one unbroken

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* * *

This concerto is scored for solo pianoforte, three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, strings.

It has been played at Friday and Saturday concerts of this orchestra in Boston by Mr. Baermann, February 23, 1884, April 22, 1899; Mr. Joseffy, February 22, 1890; Mr. Busoni, April 1, 1893; Mr. Godowsky, March 16, 1901; Mr. Joseffy, March 26, 1904; Mr. Lütschg,

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of its kind. As an institution it touches both the pride and the keen personal interest of a large element in the community. The Trustees are therefore confident that its support will be continued, even at the increased cost which the changing times have demanded.

In the first year after the passing of the support of the Orchestra by a single generous citizen to its maintenance by the public, the subscribers to the deficit numbered but 127. In ten years this number has mounted to 397. The Trustees believe that it is still capable of large extension. They would greatly appreciate a continuance of the help they have received, with such increase in the scale of it as individual impulse may prompt. They would welcome most of all an appreciable increase in the number of individual subscribers, of whom they believe that many share their faith in the Orchestra and their desire to hold it in its present place in the artistic life of America.

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October 21, 1905; Mr. Ganz, October 19, 1907; Mr. Gebhard, March 2, 1912; Mr. Schelling, December 8, 1916; Mr. Nyiregyhazi, October 14, 1921; Mitja Nikisch, November 2, 1923.

TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDR. NIETZSCHE), OP. 30 . . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

The full title of this composition is "Also sprach Zarathustra, Tondichtung (frei nach Friedr. Nietzsche) für grosses Orchester." Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27 of the same year. The composer conducted, and also at Cologne, December 1. The Philharmonic Orchestra of Berlin, led by Mr. Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897, Theodore Thomas's Orchestra gave two performances in Chicago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Mr. Paur, October 30, 1897. Later performances by this orchestra in Boston: March 17, 1900; February 6, 1909: January 22, 1910; November 4, 1911; January 23, 1915; April 28, 1916; October 20, 1922.

Friedrich Nietzsche conceived the plan of his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine,

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After waiting hours, his guests found it barely possible to choke down a few morsels, wisely sticking to the fresh fruits, the bread, pastries, and the unadulterated juice of the grape. Soon afterwards, the master of tones grew weary of ruling the kitchen. His housekeeper returned to her former honors . . . and Beethoven to his writing desk.

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and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. Before the tone-poem was performed, this programme was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him." But Strauss gave this explanation to Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.' "

* * *

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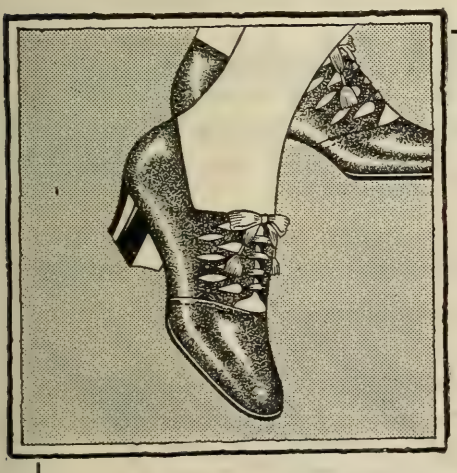
"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpt from Nietzsche's book, the first section of "Zarathustra's Introductory Speech":—

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned—one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning, and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth: as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down,* as men say—men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.'—Thus Zarathustra's going down began."

This prefatory note in Strauss's tone-poem is not a "programme" of the composition itself. It is merely an introduction. The sub-

*Mr. Apthorp to his translation, "Like thee I must *go down,* as men call it," added a note: "The German word is *unterghen;* literally to go below." It means both "to perish" and "to set" (as the sun sets).—P. H.



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captions of the composer in the score indicate that the music after the short musical introduction begins where the quotation ends.

Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

And Zarathustra thus spake unto "the folk: '*I teach you beyond man.**' Man is a something that shall be surpassed.

. . . "'What with man is the ape? A joke or a sore shame. Man shall be the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man and much within you is still worm. Once ye were apes, even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, *remain faithful to earth* and do not believe those who speak unto you of superterrestrial hopes! . . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink. . . . Man is a rope connecting animal and beyond-man—a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge not a goal; what can be loved in man is that he is a *transition* and a *downfall*. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it.'"

"The scene of 'Thus spake Zarathustra,'" says Dr. Tille, "is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of this age, and outside of the main con-

*"Overman," or, as George Bernard Shaw prefers, "Superman." Muret and Sanders define the word "Uebermensch": "Demigod, superhuman being, man without a model and without a shadow; godlike man."—P. H.

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dition of all that lives—the struggle for existence. . . . There appear cities and mobs, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them his wisdom. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude. . . . 'Thus spake Zarathustra' is a kind of summary of the intellectual life of the nineteenth century, and it is on this fact that its principal significance rests. It unites in itself a number of mental movements which, in literature as well as in various sciences, have made themselves felt separately during the last hundred years, without going far beyond them. By bringing them into contact, although not always into uncontradictory relation, Nietzsche transfers them from mere existence in philosophy, or scientific literature in general, into the sphere or the creed or *Weltanschauung* of the educated classes, and thus his book becomes capable of influencing the views and strivings of a whole age."

Zarathustra teaches men the deification of Life. He offers not Joy of life, for to him there is no such thing, but fulness of life, in the joy of the senses, "in the triumphant exuberance of vitality, in the pure, lofty naturalness of the antique, in short, in the fusion of God, world, and ego."

∴

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

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"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened, brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:—

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto thee. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefield of virtues."

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

" 'Yonder is the island of graves, the silent. Yonder also are graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, and odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most—I, the loneliest! For I *have had* you, and ye have me still." . . .

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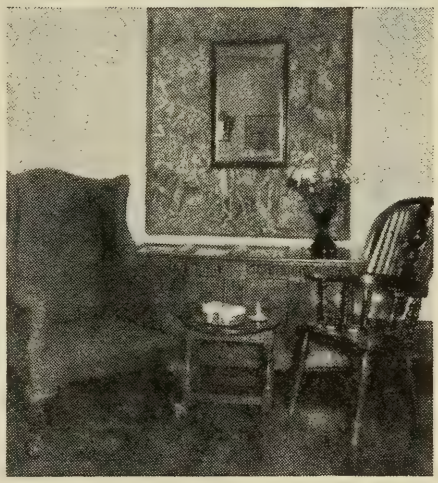
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"Von der Wissenschaft" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

"Thus sang the wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one unto unknown desires and wilderness. . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different.* We *seek* different things . . . ye and I. For I seek more *security.* . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity.*'" . . .

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "Der Genesende" (The Convalescent):

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained long like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

Tanzlied. The dance song begins with laughter in the wood-wind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not

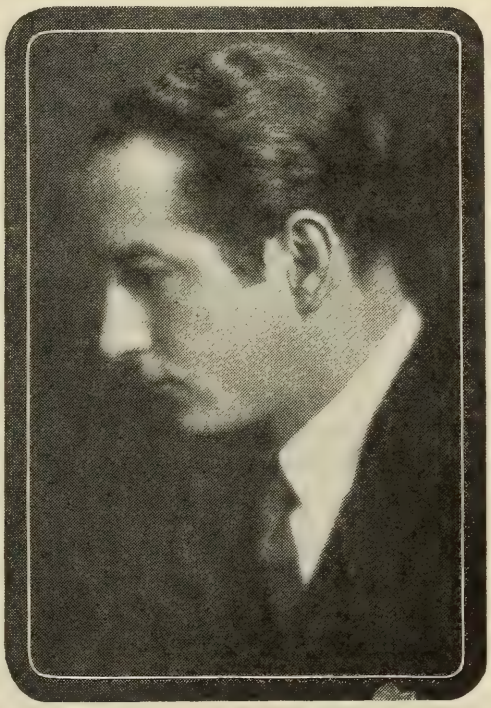
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*DANSE	Nicolai Lapatnikoff
*LE CAHIER ROMAND Five pieces for piano	Arthur Honegger
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afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.' "

"NACHTLIED" ("Night Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;
A longing for love is within me,
Which itself speaks the language of love.

Night it is."

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

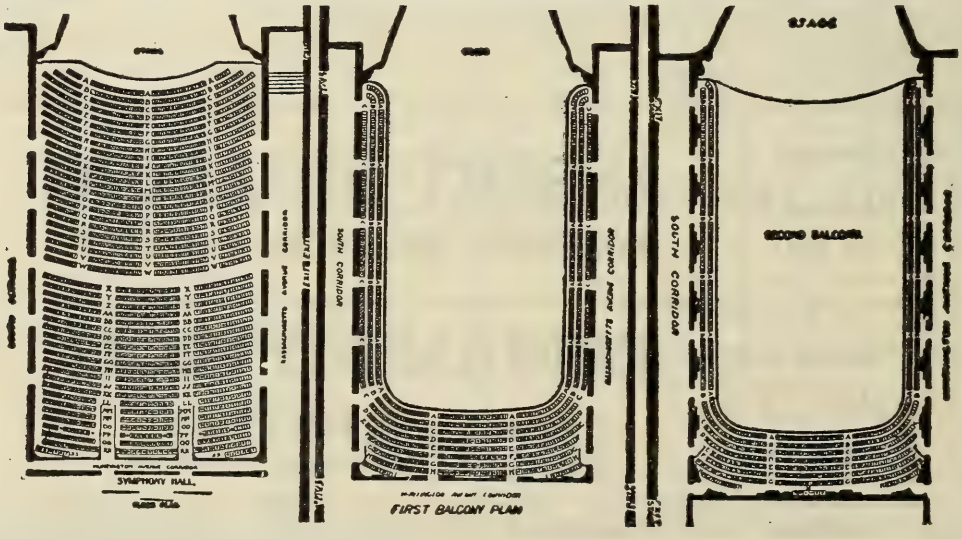
"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!
ONE!

O man, take heed!
TWO!

What saith the deep midnight?
THREE!

'I have slept, I have slept!—
FOUR!

From deep dream I woke to light.
FIVE!



The world is deep.
SIX!

And deeper than the day thought for.
SEVEN!

Deep is its woe,—
EIGHT!

And deeper still than woe–delight.'
NINE!

Saith woe: 'Vanish!'
TEN!

Yet all joy wants eternity.
ELEVEN!

Wants deep, deep eternity!"
TWELVE!

The mystical conclusion has excited much discussion. The ending is in two keys,—in B major in the high wood-wind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double-basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

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ARTHUR SHEPHERD in *The Cleveland Press*.—"To the Cleveland Art Museum fell the honor to usher in the season's tributes to Franz Schubert. That of last night (October 19, 1928) took the form of a song recital by Joseph Lautner of the Ithaca Conservatory of Music, and let it be said at once that the results were entirely worthy of the event. It was doubly a pleasure to hear a singer whose art was satisfying, for he is well graced with excellent taste and a fine perception of the composer's message.

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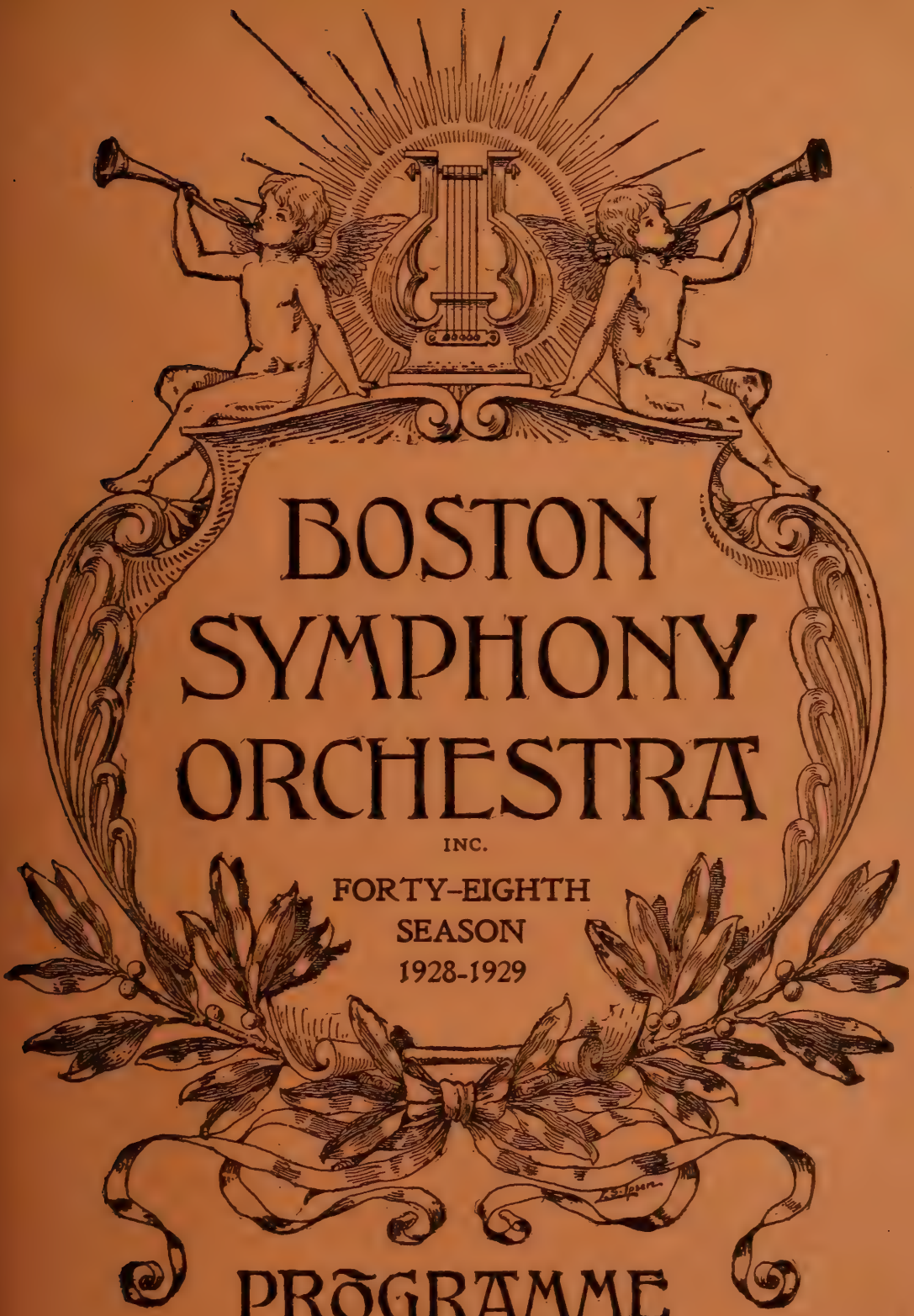
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Boston Symphony Orchestra

INC.

SERGE KOUSSEVITZKY, Conductor

FORTY-EIGHTH SEASON, 1928–1929

Programme

MONDAY EVENING, MARCH 18, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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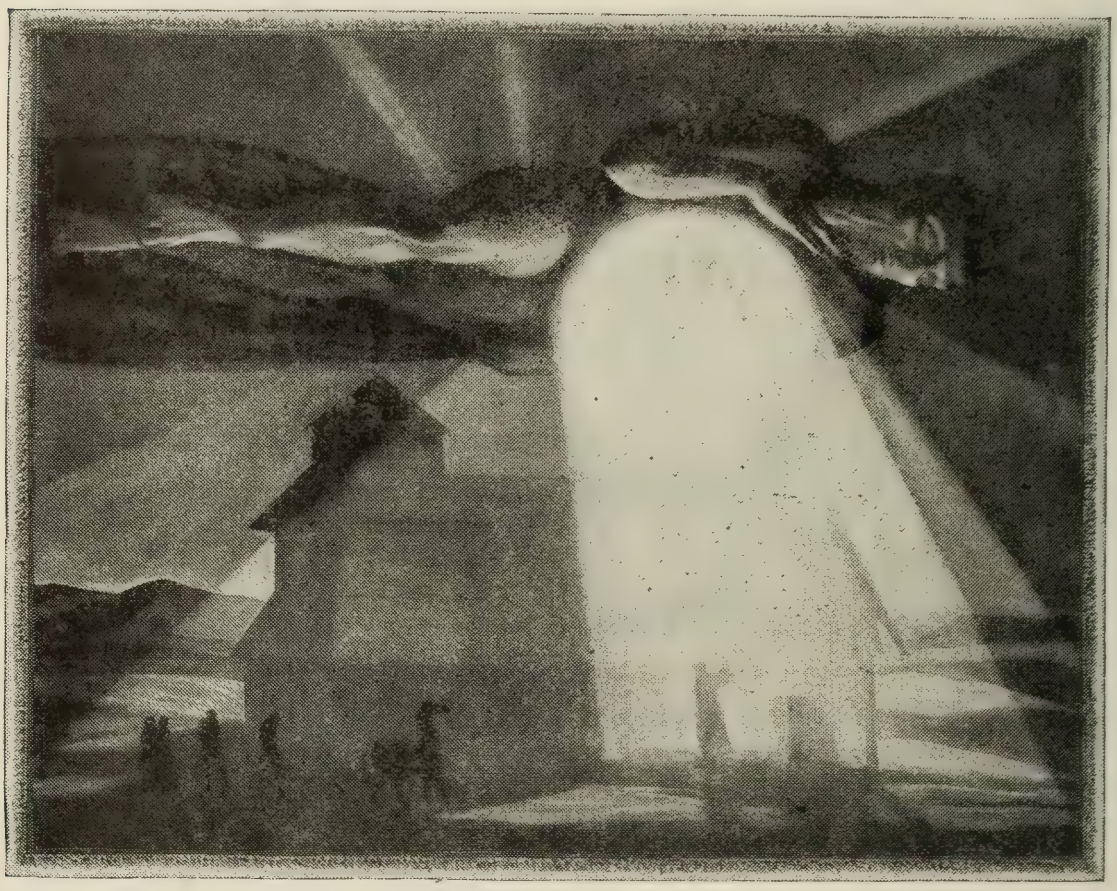
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Kreinin, B.
Gundersen, R.
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Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Jacob, R.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, I.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Raichman, J.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
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AT 8.15

C. P. E. Bach . . . . Concerto for Orchestra in D major
(Arranged by MAXIMILIAN STEINBERG)

I. Allegro moderato.
II. Andante lento molto.
III. Allegro.

Satie . . . . . Gymnopédies (Orchestrated by Debussy)

Dukas . . "L'Apprenti Sorcier" ("The Sorcerer's Apprentice")
Scherzo (After a ballad by Goethe)

Tchaikovsky . . . . Symphony No. 5 in E minor, Op. 64

I. Andante.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale: Andante maestoso; Allegro vivace.

There will be an intermission of ten minutes before the symphony

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Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators it being understood that a low head covering without projection, which does not obstruct such view, may be worn
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CONCERTO, D MAJOR, FOR ORCHESTRA: ARRANGED BY MAXIMILIAN OSEEVITSCH STEINBERG . . . . CARL PHILIPP EMANUEL BACH

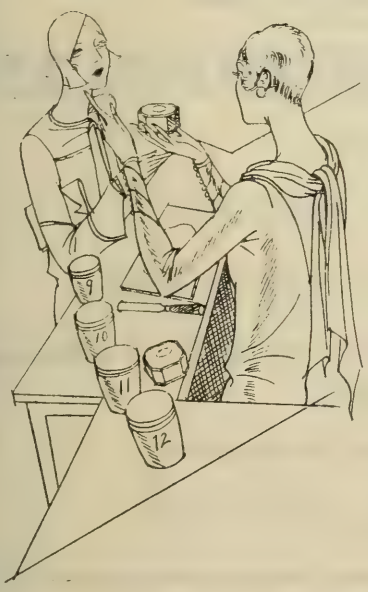
(Bach, born at Weimar, March 8, 1714; died at Hamburg, December 14, 1788)
(Steinberg, born at Vilma, on June 22, 1888)

Mr. Koussevitzky heard this concerto played by violon, quinton, viol d'amour, viola de gamba, and bass viol at a concert of the Society of Ancient Instruments in Paris. He was so pleased that he took the music and purposed to make an orchestral arrangement; but he finally entrusted the task to Steinberg, who arranged it for these instruments: flute, two oboes, bassoon, horn, and strings. The concerto was probably composed by Bach at Hamburg. It was performed in Boston at concerts of the Boston Symphony Orchestra, Mr. Koussevitzky conductor, on October 24, 1924, and December 10, 1926.

* * *

The third son of Johann Sebastian Bach was Carl Philipp Emanuel Bach, known as the "Berlin Bach" or "Hamburg Bach." He was destined for the law. His father sent him to the Thomas Schule in Leipsic to study philosophy. The young man afterwards studied law at the Universities of Leipsic and Frankfort-on-the-Oder. His father, Sebastian, did not give him a rigorous musical training, and the son's early inclinations led him to the *"galant"* school of French clavecin music; but when he went to Frankfort he was a cultivated musician and a brilliant performer on the clavecin.

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At Frankfort he established and conducted a singing society. In 1738 he moved to Berlin and was appointed chamber clavecinist to Frederick the Great. It was his painful duty to accompany that monarch when he indulged himself in flute diversions. Frederick's musical ardor was cooled somewhat by the Seven Years' War, and Bach left Berlin in 1767 to take G. F. Telemann's place at Hamburg as music director in a church. He held this position to his death, which resulted from pulmonary consumption. Highly respected in life, his death was mourned as a public calamity. He was a fertile composer. Gerber gives this list of works composed by him between 1731 and 1787: two hundred and ten solo pieces for clavecin, fifty-two concertos with orchestra, forty-seven trios for various instruments, eighteen symphonies, twelve sonatas for clavecin with accompaniment, nineteen solo pieces for other instruments than the clavecin, three clavecin quartets, one "Magnificat," twenty-two settings of music to the "Passion" text, four works for Easter, three for Michaelmas and one for Christmas, nine sacred choruses with instrumental accompaniment, five motets, three oratorios, ninety-five songs and choruses. Yet perhaps his greatest work was a literary and pedagogic one: "Versuch über die wahre Art das Clavier zu spielen" (1753–62), the first methodical treatise on clavier playing, valuable today for the suggestions concerning taste in performance and for the careful explanation of the manner of performing the ornaments, or *Manieren,* with which clavecin compositions of the last half of the eighteenth century were loaded.

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Gymnopédies Nos. 1 and 3, orchestrated by Debussy

Eric Alfred Leslie Satie, known as Erik Satie

(Satie, born at Honfleur, France, on May 17, 1866*; died at Arcueil, near Paris, on July 3, 1925. Achille Claude Debussy, born at St. Germain (Seine and Oise), France, on August 22, 1862; died at Paris on March 26, 1918.)

Satie wrote three "Gymnopédies" for pianoforte in 1888. (He wrote for the same instrument three Sarabandes (1887) and three "Gnossiennes." He wrote three in each case, for he said: "Les deux manches et la belle.") Debussy orchestrated the first and the third, but in the score the third stands first.

No. 1 (3), Lent et grave, is scored for two flutes, oboe, four horns, and strings.

No. 2 (1), Lent et douloureux, is scored for two flutes, oboe, four horns, a cymbal struck by a drum stick, two harps, and strings.

The first performance in this country was in Boston at a concert of the Orchestral Club in Jordan Hall, Georges Longy, conductor, on January 4, 1905.

The Gymnopædia, the festival of "naked youths," was celebrated annually at Sparta in honor of Apollo Pythæus, Artemis, and Leto.

*G. Jean-Aubry, in "French Music of Today," gives the year "1855." Jean Cocteau, writing about Satie in 1921, speaks of him as "a young man of fifty-six years of age." That would make Satie's birth year 1865. We have followed the latest music lexicons, which are not always trustworthy in the matter of dates.

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The statues of these dieties stood in the "choros" of the Agora, and the Spartan youths performed their choruses and danced in honor of Apollo around these statues. The festival lasted for several days. On the last there were choruses and dances in the theatre. During the gymnastic exhibitions, the songs of Thaletas and Alcman were sung, also the pæns of Dionysodotus. The leader of the chorus wore a sort of chaplet in commemoration of the victory of the Spartans over the Argives at Thyrea. The Spartans who had then fallen were praised in songs at this festival. The boys in the dances performed rhythmed movements similar to the exercises of the palæstra* and the pancration. They imitated the wild gesturing in the worship of Dionysius. During the festival there was great rejoicing, great merriment. Apparently, old bachelors were excluded from the festivities. The festival drew crowds of strangers.

*The palæstra, properly a place for wrestling, was chiefly appropriated to the exercises of wrestling and of the pancration, while the gymnasium was only for beginners. The pancration consisted of boxing and wrestling. It was one of the hard, heavy exercises, and the ancient physicians did not find it beneficial to health. There are allusions to the gymnopædia in Pausanias and Athenæus. For a description of the palæstra, the place itself, see Vitruvius; for the ancient athletic games at festivals, see "Les Jeux des Grecs et des Romains," by Auguste Bréal and Marcel Schwob (Paris, 1891).



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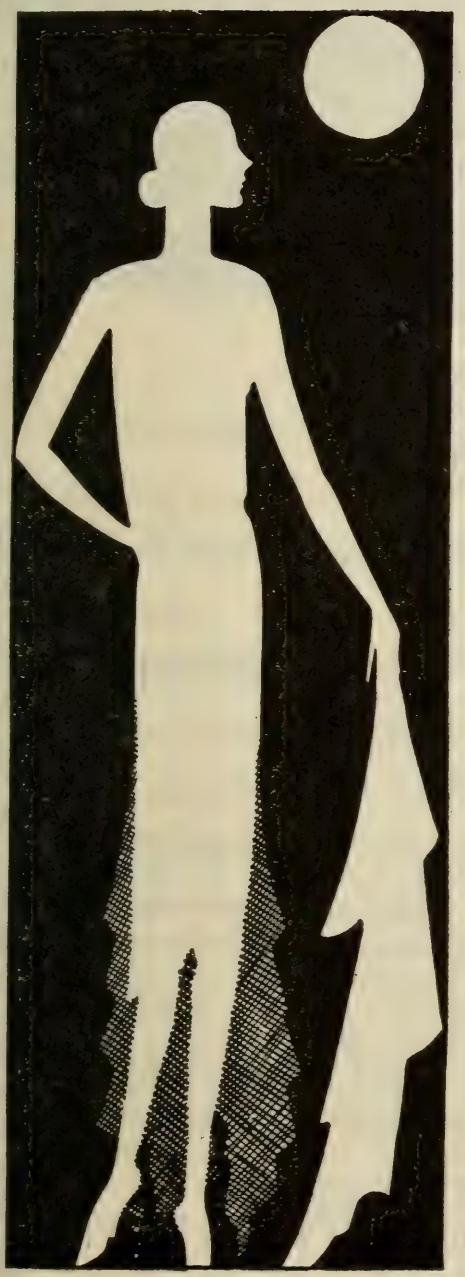
The ensemble pictured is of plain and balloon dotted crepe de Chine. The skirt has one inch pleats and is easy to press. The dress which is sleeveless has a "V" neck and a smart tie. The jacket is the new finger length. This model comes in black, navy and red with white balloon dots.

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"The Sorcerer's Apprentice" (after a Ballad by Goethe)

Paul Abraham Dukas

(Born at Paris, October 1, 1865; now living at Paris)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diemer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at a Symphony concert, October 22, 1904 (Mr. Gericke, conductor), December 2, 1906 (M. d'Indy, conductor), February 9, 1907, April 17, 1909, March 1, 1913, February 14, 1914, December 10, 1915, November 29, 1918, April 22, 1921, October 23, 1925.

Goethe's ballad "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in a Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.

Walt Whitman's Workshop

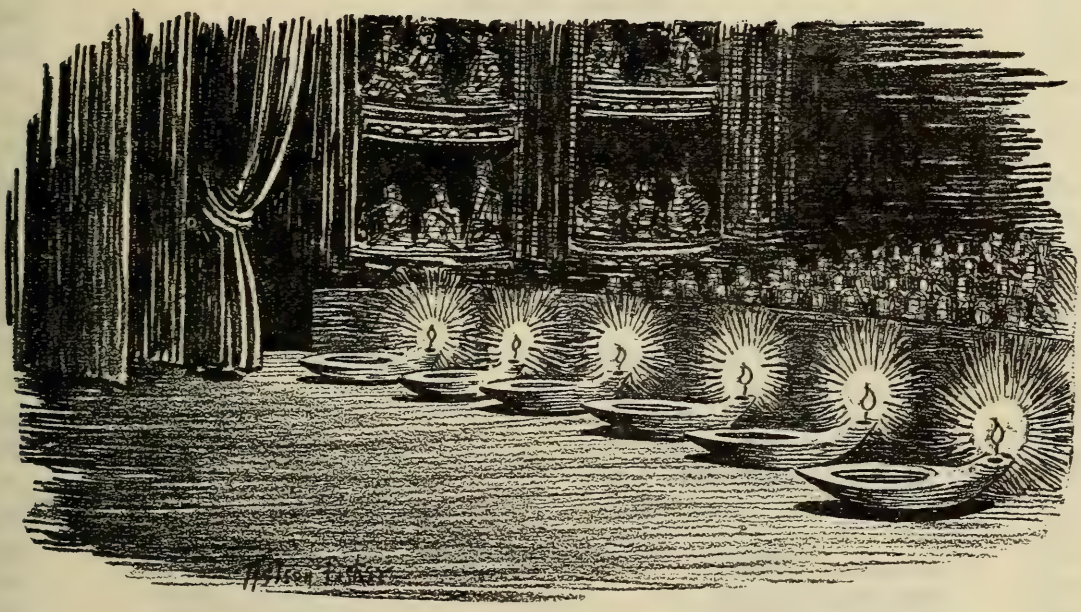
Edited by CLIFTON J. FURNESS

"Mr. Furness makes clear to the general reader the significance of Whitman's growth as an artist. We do actually, in the editor's words, 'see Walt Whitman at work, talking to himself and about himself' in these 'semi-articulate phases of his development.' We can study here as never before, his changing political, social, and philosophical views, and his varying conception of his own function and mission as a poet. . . . Mr. Furness's own notes, running to nearly ninety pages of closely printed matter, are a model of accuracy and pertinence."—Bliss Perry, in *The Crimson Bookshelf*.

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[*No. 5 of a series*]

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Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

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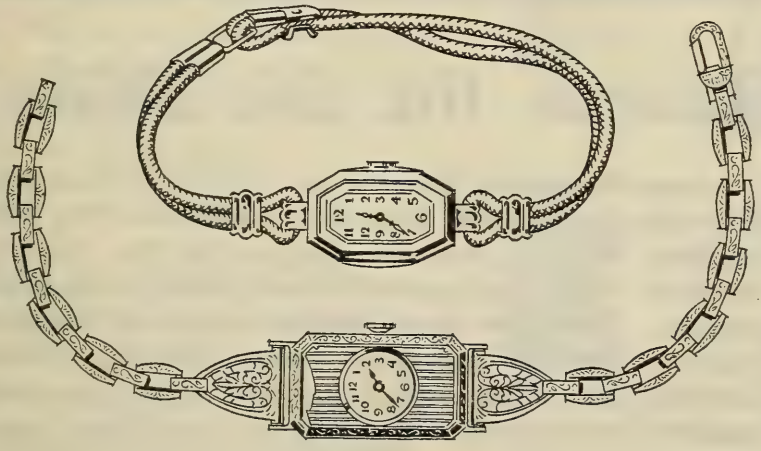
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See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground:
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

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WAGNER, in 1884, moved to Munich and took up his residence in a villa, the gift of the King. It was proposed to give *Tristan* in a new theatre to be erected on the banks of Isar and fitted up in grand scale under Wagner's supervision . . . The King's palace was decorated with designs from the composer's works . . . even the royal yacht was named "Tristan." Wagner was fortunate in obtaining for Tristan, the singer Schnorr, and Frau Schnorr for the part of Isolde. Unfortunately the performance was long postponed, owing to the sudden indisposition of Frau Schnorr.

Frau von Schnorr's illness proved to be a severe cold followed by long continued hoarseness. At last, the Schnorrs telegraphed that they were coming. Wagner replied with the telegram: *gg, gde, cde, gde, cde, gef, df, gfe, de.* The musical reader, familiar with the score of *Tristan,* will recognize the signal of the shepherd, wild with joy at Isolde's coming. But the telegraph clerk was not musical, and refused to accept a cypher message . . . less it might be dangerous to the State!

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And they run! and wetter still
Grow the steps and grows the hall.
Ever seems the flood to fill.
Lord and master, hear me call!
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!
"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped

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LA MAMMA E COME IL PANE CALDO	Ottorino Respighi	.50

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up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle. He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since."*

* * *

The scherzo is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, bass drum, cymbals, triangle, Glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and violoncellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed.

* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113—115.



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The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

SYMPHONY NO. 5, IN E MINOR, OP. 64 . PETER ILJITSCH TCHAIKOVSKY

(Born at Votinsk,* in the government of Viatka, Russia, May 7,† 1840; died at Leningrad, November 6, 1893)

Tchaikovsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.' "

*See Entr'acte "Tchaikovsky's Votinsk House" by Victor Belaieff.

†This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

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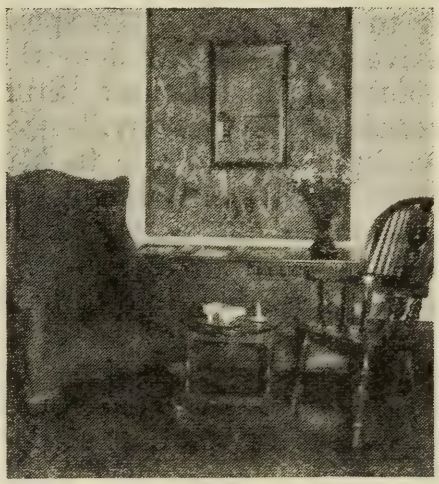
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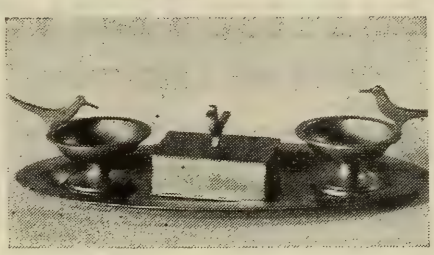
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On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

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SUNDAY AFTERNOON, MARCH 24, 1929

at 3.30

CONCERT IN AID OF THE ORCHESTRA'S

Pension Fund

BY THE

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

PROGRAMME

Overture to "RIENZI"
Prelude to "LOHENGRIN"
Ride of the Valkyries from "THE VALKYRIE"
Wotan's Farewell and Magic Fire Music from "THE VALKYRIE"

RICHARD WAGNER

Forest Murmurs from "SIEGFRIED"
Prelude and Love-Death from "TRISTAN AND ISOLDE"
Prelude to "THE MASTERSINGERS OF NUREMBERG"

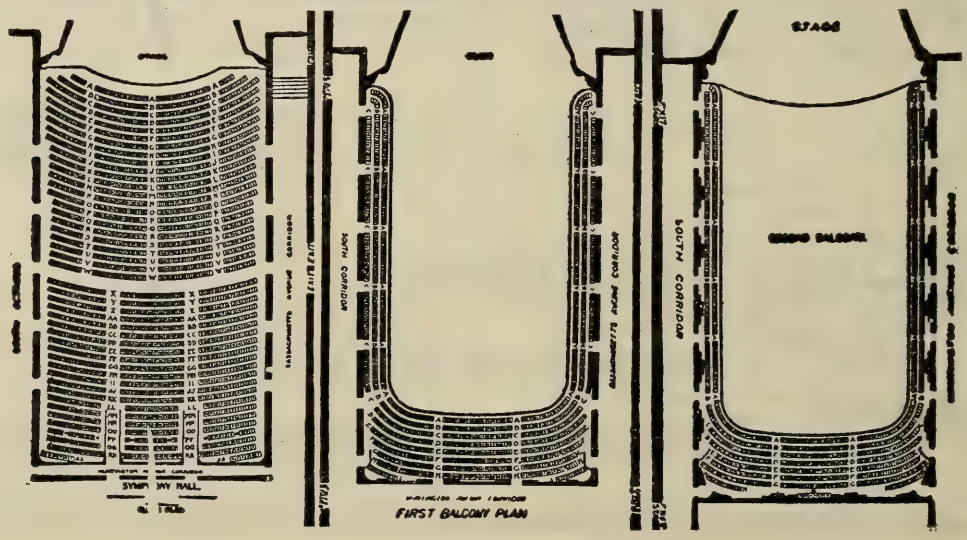
The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by me earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

Tchaikovsky wrote after the concert to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."



List of Works Performed at this Series of Concerts during the Season 1928-1929

BACH, C. P. E.
Concerto for Orchestra in D major (arranged by Maximilian Steinberg) — V. March 18

BACH, J.
Brandenburg Concerto No. 4 in G major for Violin, Two Flutes, and String Orchestra — IV. February 11

BEETHOVEN
Symphony No. 3 in E-flat major, "Eroica," Op. 55 — II. December 10

BEETHOVEN
Overture to "Leonore," No. 3, Op. 72 — I. November 12

DEBUSSY
Nocturnes a. Nuages.
b. Fêtes. — I. November 12

DEBUSSY
"Prélude à l'Après-Midi d'un Faune" ("Prelude to the Afternoon of a Faun") Eclogue by S. Mallarmé — II. December 10

DUKAS
"L'Apprenti Sorcier" ("The Sorcerer's Apprentice")
Scherzo (after a ballad by Goethe) — V. March 18

FRANCK
Symphony in D minor — III. January 21

LISZT
Pianoforte Concerto in A major, No. 2 — IV. February 11
Soloist: YOLANDA MÉRÖ

PROKOFIEFF
"Classical" Symphony, Op. 25 — II. December 10

RAVEL
"La Valse," Choregraphic Poem — III. January 21

SATIE
Gymnopédies (orchestrated by Debussy) — V. March 18

SCHUBERT
Symphony in B minor ("Unfinished") — III. January 21

SCHUMANN
Symphony in B-flat major, No. 1, Op. 38 — I. November 12

STRAUSS
Dance of Salome, from the Opera, "Salome" — II. December 10

STRAUSS
"Also Sprach Zarathustra," Tone Poem Op. 30
(Freely after Friedrich Nietzche) — IV. February 11

STRAVINSKY
"Apollon Musagète" (Apollo, Leader of the Muses) Ballet — I. November 12

TCHAIKOVSKY
Symphony No. 5 in E minor, Op. 64 — V. March 18

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PROGRAMME FOR BOTH CONCERTS

HANDEL . . . . Movements from the Concerto Grosso No. 12 for String Orchestra

Larghetto—Allegro

PROKOFIEFF . . . . . "Classical" Symphony, Op. 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

BACH . . . . . Arioso (Violoncello solo with organ)

Violoncello—JEAN BEDETTI
Organ—ALBERT W. SNOW

MOUSSORGSKY . . Excerpts from "Pictures at an Exhibition"

(Arranged for Orchestra by Ravel)

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b. Ballet of Chicks in their Shells
c. Samuel Goldenberg and Schmuyle
d. The Hut on Fowl's Legs

J. STRAUSS . . . . . Waltz—"Vienna Blood"

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Modeste Tchaikovsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

*
* *

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything, he thought I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

*
* *

The andante, E minor, 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," or what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the sym-

phony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

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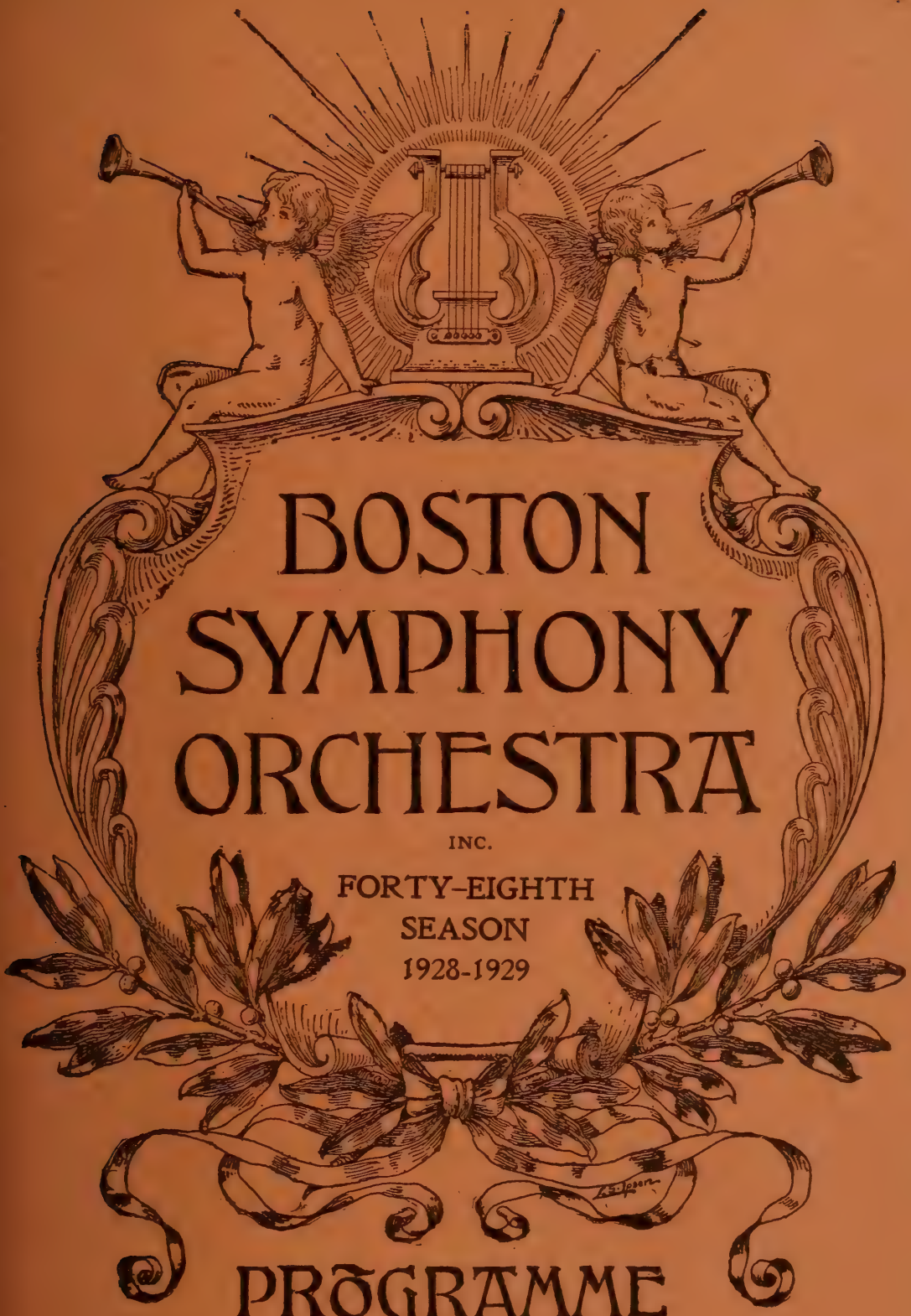
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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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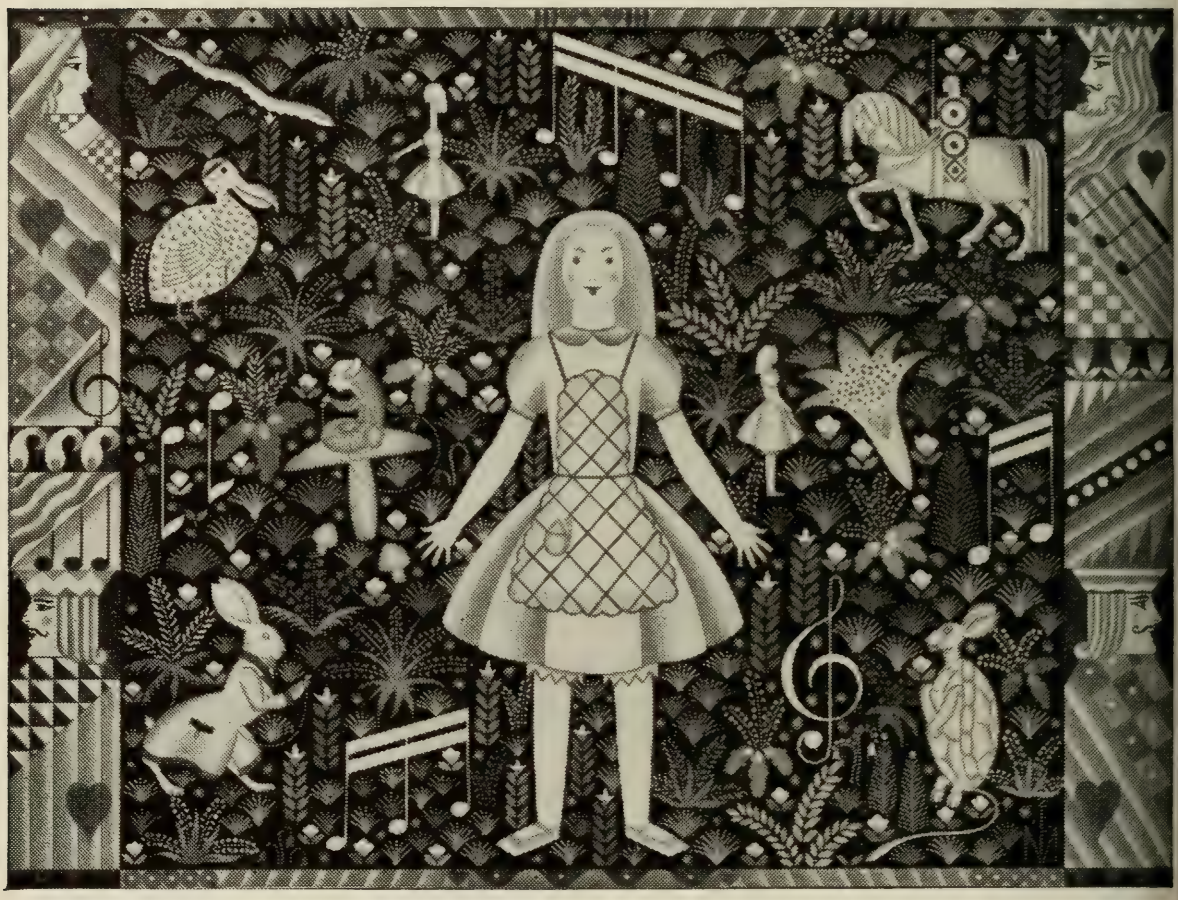
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Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
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Piccolo.

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Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Voisin, R.
Lafosse, M.
Perret, G.
Mann, J.

Trombones.

Rochut, J.
Hansotte, L.
Kenfield, L.
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Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
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Bach . . . . Brandenburg Concerto No. 4 in G major for Violin, Two Flutes and String Orchestra

I. Allegro.
II. Andante.
III. Presto.

Mozart . . . Symphony in C major, No. 41, "Jupiter" (K 551)

I. Allegro vivace.
II. Andante cantabile.
III. Menuetto: Allegro; Trio.
IV. Finale: Allegro molto.

Beethoven . . . . . Symphony No. 3 in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

There will be an intermission of ten minutes after Mozart's symphony

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Concerto No. 4 in G major for Violin, Two Flutes, and Continuo
Johann Sebastian Bach

(Born at Eisenach, on March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the fourth of the six Brandenburg Concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, and he lived now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether they were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi, Venturini, Val-



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entiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were later owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

In the dedication to "Son Altesse Royalle, Monseigneur Crêtien Louis, Marggraf de Brandenburg, etc., etc.," dated Cöthen, March 24, 1721, Bach entreated the Margrave "very humbly" "not to judge the imperfections of the concertos by the severity of that fine and delicate taste which everyone knows that he possesses; but rather to see in them, by his kind consideration, the profound respect, and the very humble allegiance which they seek to convey."

Charles Sanford Terry in his "Bach: a Biography" (London 1928) suggests that these concertos were performed by the Cöthen orchestra "re-inforced by visiting players, before they were offered elsewhere."

* * *

The concerto No. 4 is in three movements, though in Bach's time this form was not universal. The first movement, Allegro, G major, is in three sections. The third is an exact repetition of the first.

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The chief theme is given at the beginning, without any introduction, to the solo instruments. It is developed later by the solo violin. Through E minor the second section is reached, with the flutes having the subsidiary motive. This is bound up with the chief one, which is now in A minor. This section ends with short but vigorous measures for all the instruments.

The second movement, Andante, E minor, is based on a theme for the solo instruments, with harmonies for the lower strings. In the development there are alternate measures, forte for the strings, piano for the flutes.

Finale, Presto, G major. The main theme, first for violas, then for solo violin, is at last given to the full orchestra. There is a short interlude in the development. There is much contrapuntal working-out of the chief motive, and subsidiary material.

Symphony in C major, with Fugue Finale, "Jupiter" (K. 551)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat major is dated June 26; the one in G minor, July 25; the one in C major, with the fugue finale, August 10.

His other works of that year are of little importance, with the exception of a pianoforte concerto in D major, which he played

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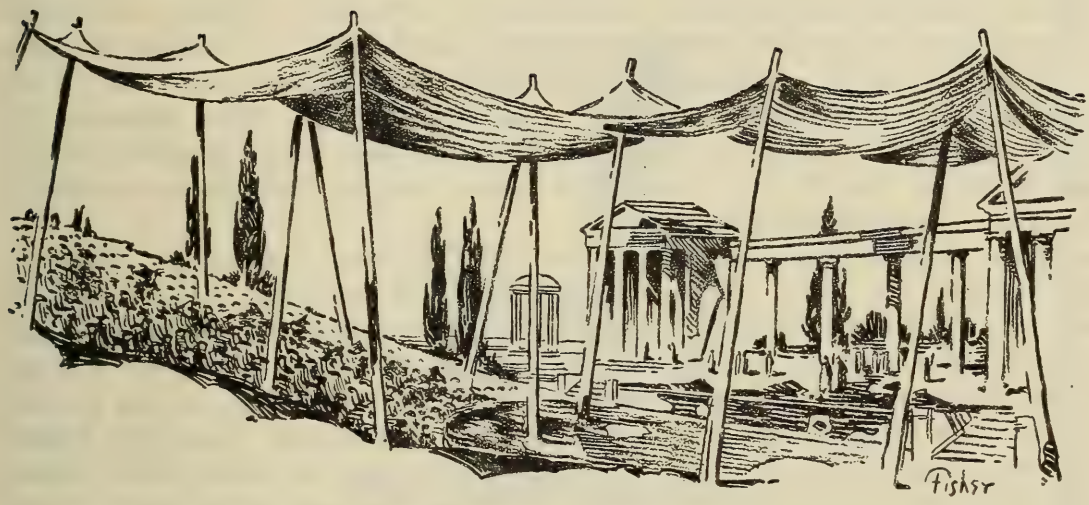
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at the coronation festivities of Leopold II at Frankfort in 1790. There are canons and pianoforte pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest, with the exception of the clarinet quintet and a string quintet dedicated to the King of Prussia. Again, one finds dances for orchestra—twelve minuets and twelve German dances.

Why is this? Seventeen eighty-seven was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in so short a time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II, died on November 15, 1787, and thus resigned his position with a salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant, with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of



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the amount is in the collection of Mozart's letters, edited by Nohl, and later by Hans Mersmann.*

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the three famous symphonies was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15 P.M.; he preferred water as a beverage, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.†

*This letter was written in June. It was addressed: "Honorable O. B." (*Ordensbruder*=Brother of the Order) "Dearest, best of friends." In it Mozart asked for one or two thousand guldens for a period of one or two years: "If you should perhaps be unable to spare so large a sum at such short notice, I beg you to lend me a few hundred gulden at least till to-morrow, as my landlord in the Landstrasse was so importunate that, in order to avoid trouble, I was obliged to pay him on the spot, and this has put me to great embarrassment." Mozart wrote Puchberg again in June: "I have not the heart to enter your presence, as I am obliged to tell you frankly that I cannot possibly pay back so soon the sum you lent me." He begged Puchberg to get him money through some other channel. In July, 1789, he asked Puchberg to lend him "another" five hundred florins and spoke of paying him back ten florins a month. In 1790 he asked for a few ducats for a few days only. There were later letters asking for money.

† For a description of Joseph going to Versailles, sleeping there on a straw mattress and covered with a wolfskin, in order to give his sister Marie Antoinette lessons in the simple life "and of philosophical detachment," leaving with her on his departure a long homily to serve her as a moral guide, see "Marie Antoinette," by the Marquis de Ségur (Chapter IV, "The Era of Folly").

Physician and Patient

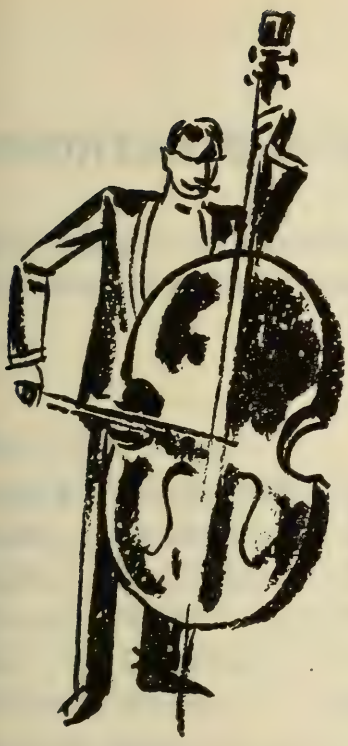
Edited By Dr. L. Eugene Emerson

Although this book is made up of lectures delivered to students at the Harvard Medical School, there is much valuable information in it for the ordinary intelligent layman. Seven noted physicians have contributed chapters, each emphasizing the point of view that the patient is as important as the disease, that in any course of treatment the mind must be taken into account as well as the body. There is accordingly much "human interest" in such chapters as "The Significance of Illness," "Human Nature and Its Reaction to Suffering," and "The Care of the Aged."

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We submit herewith a comparative statement for the years 1 opened, we estimated the probable deficit at $85,000.00, and asked and the subscriptions received were $73,179.99.

RECEIPTS	1926	1927	1928
Gross Income from Concerts	$490,821.50	$549,357.31*	$520,286
Symphony Hall Rents, etc. .	115,364.99	97,474.14	101,827
Programmes	53,566.65	52,711.00	50,889
Sale of Bound Volumes . .	884.20	248.00	275
Interest on Bank Balances .	3,225.01	3,866.47	4,352
Sundry Receipts	628.46	495.68	329
Operating Income	$664,490.81	$704,152.60	$677,960
Payments	729,487.02	762,183.73	780,957
Operating Deficit	$64,996.21	$58,031.13	$102,996
Income Endowment Fund and Interest	11,194.21	13,734.15	15,928
Net Loss	$53,802.00	$44,296.98	$87,068

*Includes Beethoven Festival.

This year, orchestra salaries will be increased by nearly $15,000 this season has not been sold. These figures, plus the amount that for the coming year. As these concerts can only be carried on by t

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ınd 1928 at the close of business July 31st. Before the 1928 season iptions to cover that amount. The actual deficit was $87,068.23,

ʏMENTS	1926	1927	1928
penses of Concerts, Rents, Travelling Expenses, Soloists, etc.	$158,230.92	$175,361.69	$164,613.39
mphony Hall Maintenance	120,262.16	110,245.02	109,233.95
ɔgrammes	42,069.73	41,442.49	40,112.14
chestra Salaries	361,756.71	387,703.77	420,887.33
her Salaries	29,093.00	29,351.00	29,991.00
surance	1,530.24	1,760.04	1,718.45
ısic	4,205.04	5,702.67	4,159.79
ıdry Expense	12,339.22	10,617.05	10,241.41
	$729,487.02	$762,183.73	$780,957.46

ne will be decreased by $32,000.00, as the broadcasting privilege for ɔe the actual deficit last year, give an estimated deficit of $134,000.00 y of the public, subscriptions to meet this deficit are requested.

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Anton Schindler wrote in his life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the

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fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve

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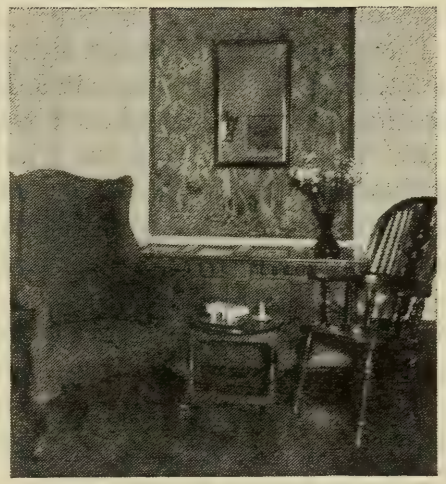
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his own ambition; he will put himself higher than all others and turn out a tyrant!' "

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc.* *"C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theatre an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends de-

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clared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

∴

The symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme. Goria Botho, who sang airs from "Robert le Diable" and "Charles VI.'; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The first movement, Allegro con brio, E-flat major, 3–4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the violoncellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The



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development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2–4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the *"militarisme,"* the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3–4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2–4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody

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LAWRENCE GILMAN, *New York Herald-Tribune:*—"It is not easy to imagine Toch's Concerto turned off more brilliantly, with an apter and more telling style, than Mr. Sanromá, the pianist of the evening, brought to it."

OLIN DOWNES, *N.Y. Times:*—"Mr. Koussevitzky was indeed fortunate in his soloist as the composer was fortunate in his conductor."

RICHARD L. STOKES, *N.Y. Evening World:*—"The distinguished assistance of Jesús María Sanromá, a youthful pianist, with a torero's lithe slenderness and deadly striking power of shoulder, resembled Vladimir Horowitz in charm and flare, controlled by the manliness and restraint of the Castilian."

W. J. HENDERSON, *N.Y. Sun:*—"Señor Sanromá treated the piano part in a style which proclaimed him a virtuoso of the first rank in modernist music."

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which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the woodwind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* * *

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*'Held'*) the whole, the full-fledged *man*, in whom are present all the purely human feelings of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human

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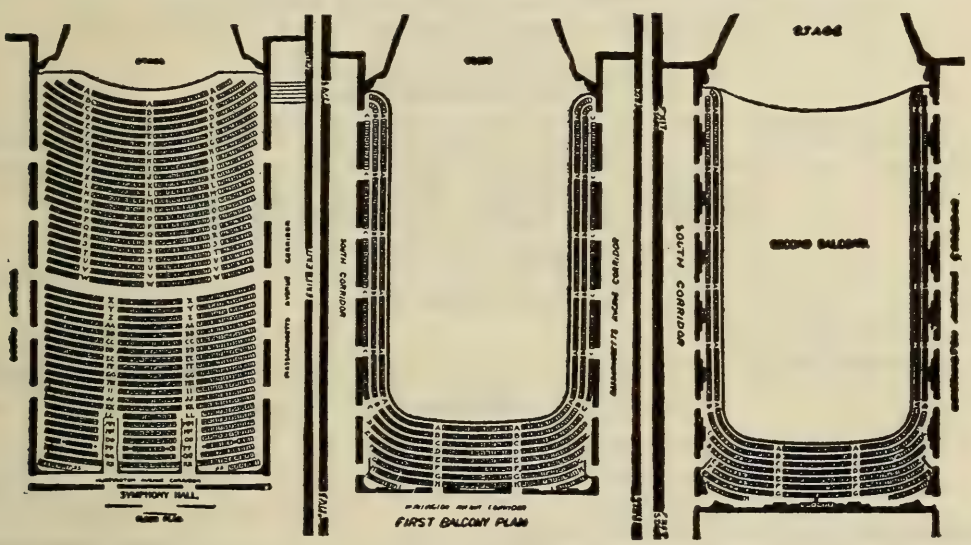
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is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the 'gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Banaparte."

And there Bülow might have stopped where Beethoven began.



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WITH HISTORICAL AND DESCRIPTIVE
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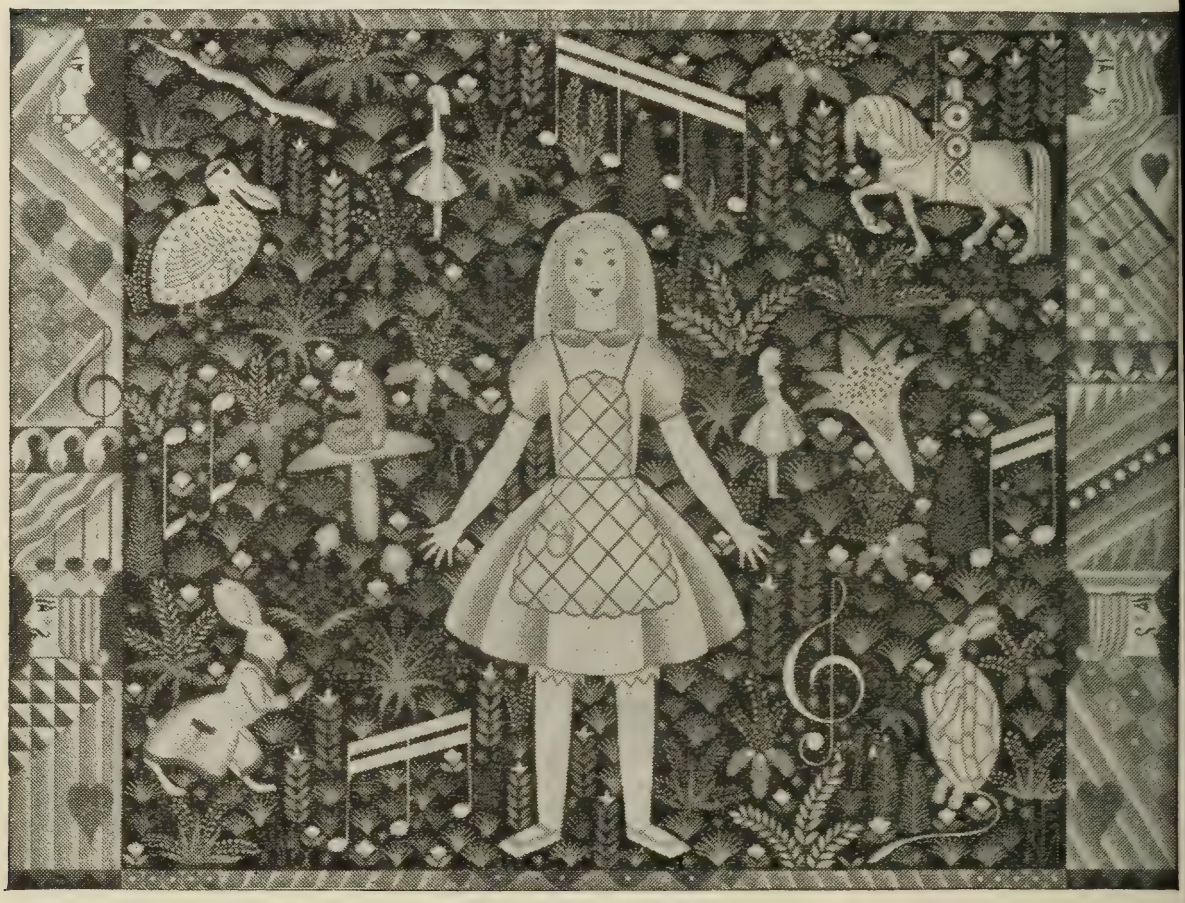
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Largo—Allegro—Larghetto e piano—Largo—Allegro

Haydn . . . . . Symphony in G major, "The Surprise" (B. & H. No. 6)

I. Adagio; Allegro assai.
II. Andante.
III. Menuetto.
IV. Allegro di molto.

Brahms . . . . . Symphony No. 2 in D major, Op. 73

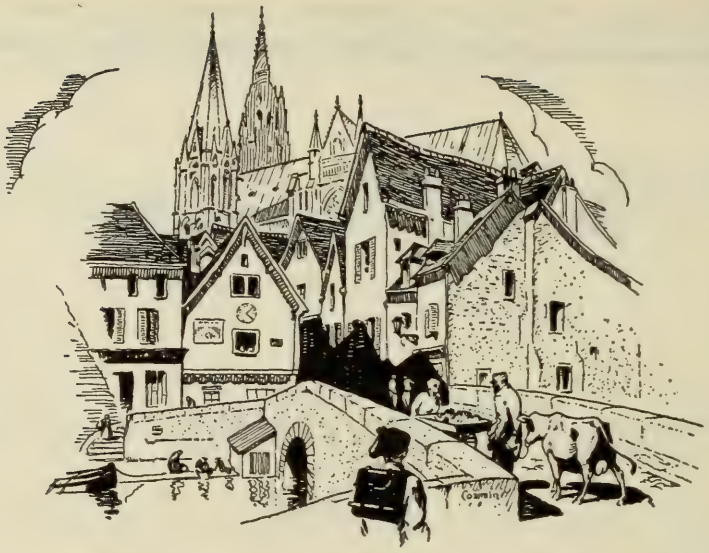
I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

There will be an intermission of ten minutes after the symphony of Haydn

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Custom decreed during the earlier years that the *concertino,* or group of solo instruments in a *concerto grosso,* should be of two violins and a violoncello.*

In the *concerto grosso* an orchestra dialogued with a principal instrument. The name *violino di grosso* or *di ripieno* was given to the instruments of the orchestra to distinguish one of them from the principal violin, or the *violino di concertino.*

* * *

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful as a rule to the stringed instruments.

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day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime,

*This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room. After Handel's death his valet rented the house and used Handel's name to attract lodgers. Sydney Smith lived in this house in 1835. The Street is now "Brook Street, Grosvenor Square."

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to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

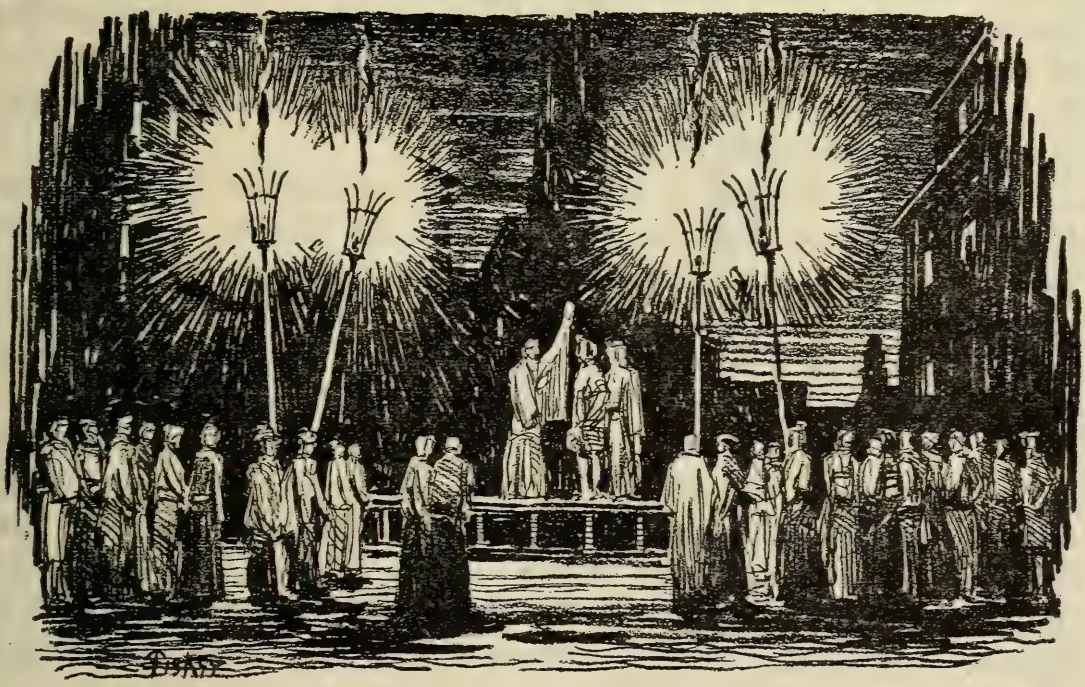
SYMPHONY, G MAJOR "THE SURPRISE" (B. & H. No. 6) JOSEF HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

This symphony, known as "The Surprise," and in Germany as the symphony "with the drumstroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf & Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters'.

Composed in 1791, this symphony was performed for the first time

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[*No. 2 of a series*]

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on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened the Surprise—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger in his Life of Haydn (1810) contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it; he said it was his intention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravo's,' but enthusiasm rose to its highest pitch after the Andante with the drumstroke. *'Ancora! ancora!'* was cried out on all sides, and Pleyel himself complimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, page 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of



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Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

***

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work. The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:

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GLUCK, beginning life as a bare-footed peasant boy, became one of the few great composers well-to-do in worldly goods . . . The writer of fifty-four operas once went about the countryside with his violin; sleeping under hay stacks or in barns; payments for his playing often being calculated in terms of eggs or fowl.

In later days, Gluck had a house in Vienna and another in the country. In each he played the fashionably dressed gentleman; held himself with a dignity that he felt to appertain to his art and to his position in his art. His Will is worth repeating.

As nothing is more certain than death, or more uncertain than the time of it, I, the undersigned, being in full possession of my faculties, thus give my last instructions:

1. I commend my soul to the infinite mercy of God, and my body to be interred according to the rites of the Church.

2. I bequeath:
to the Poor-House, 1 florin;
to the General Hospital, 1 florin;
to the Burgher Hospital, 1 florin;
to the Normal School, 1 florin;
4 florins in all.

3. I bequeath the sum of 25 florins for 50 masses for my soul.

4. Further, I bequeath to each of my domestics still in my service at the time of my death, one year's wages.

5. I leave it entirely to the will and pleasure of my heir ge..eral to give anything to my brothers and sisters.

6. . . . I hereby appoint my dear wife, M. Anna von Gluck, nee Bergin, as my sole and exclusive heir; and that no doubts shall arise as to whether the silver and other personal property be mine or my wife's, I hereby also declare all the silver and other valuables to be the sole property of my wife, and consequently not included in my previous bequests.

Should, however, this my last Will and testament not prove valid, I hope that it may be co sidered legal as a codicil.

Lastly, I appoint my highly-esteemed cousin, Joseph von Holbein, Royal Hofrath, executor to this my Will, and I bequeath to him a snuff-box as a remembrance.

(Signed and Witnessed) CHRISTOPH VON GLUCK.

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With eagerness the husbandman
His tilling work begins;
In furrows long he whistling walks
And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802–03), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Surprise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord.* Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff,* with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff,* then piano with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes and the movement ends *pp.*

*William Foster Apthorp said that, when Julien visited Boston with his famous orchestra in 1853–54, he chose this movement as one of his battle horses. "To make the 'surprise' still more surprising, he added an enormous bass-drum, the largest, I believe, ever seen in this country up to the time."

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The Trustees, relying, as they must, upon the public for the maintenance of the Orchestra, feel that its supporters should possess a full knowledge of its financial condition. Several months ago they issued a statement of the finances for the year ending July 31, 1928. This statement showed a net operating loss of $87,000, which was met in large measure by the generosity of subscribers (397 in number) to this deficit. The statement contained also an estimate of the deficit for the current year, placed at the largely increased figure of $134,000.

The reasons for this increase should be known. The total of the estimate was reached by the calculation that follows:

Actual deficit of last year . .	$87,000.
Increase in salary expense . .	15,000.
Loss through the discontinuance of broadcasting . . .	32,000.
	$134,000.

The Trustees are aware that this is a large sum to seek from the public. It is nevertheless the fact that in other cities the annual deficits of the Orchestras are considerably larger than in Boston. It is also a fact that our Orchestra now occupies a foremost place among the artistic and broadly educational organizations

of its kind. As an institution it touches both the pride and the keen personal interest of a large element in the community. The Trustees are therefore confident that its support will be continued, even at the increased cost which the changing times have demanded.

In the first year after the passing of the support of the Orchestra by a single generous citizen to its maintenance by the public, the subscribers to the deficit numbered but 127. In ten years this number has mounted to 397. The Trustees believe that it is still capable of large extension. They would greatly appreciate a continuance of the help they have received, with such increase in the scale of it as individual impulse may prompt. They would welcome most of all an appreciable increase in the number of individual subscribers, of whom they believe that many share their faith in the Orchestra and their desire to hold it in its present place in the artistic life of America.

Subscriptions to the support of the Orchestra, in whatever amounts, should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston.

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III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

* * *

Haydn's name began to be mentioned in England in 1765. Symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland—an auspicious name—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, the "Hamberger" house* in which Beethoven also once lived, a man appeared, and said: "I am Salomon from London, and come to fetch you with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The

*This house lay on the so-called Wasserkunst bastion and was numbered 1196. It has disappeared. Johann Nepomuk Hamberger was the Registrar of the Lower Austrian Deposit Bank, and a friend of Haydn.

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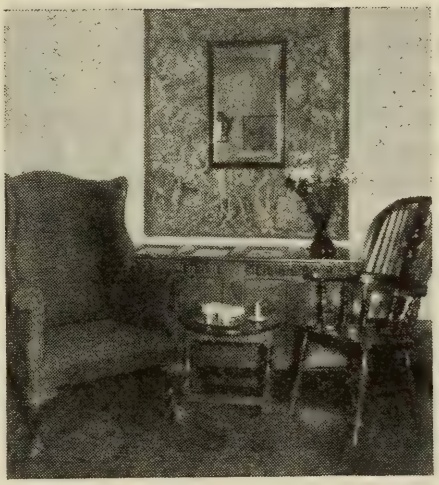
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contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as a revolutionary. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, on November 25, he died in his own house, as the result of a fall from his horse* in August of that year. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six

*Beethoven had written a long letter to him on June 1 of that year with reference to the publication of some of his works in England. Hearing of his death he wrote to Ferdinand Ries, expressing his grief, "as he was a noble man whom I remember from my childhood."

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pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance.

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square Rooms. Haydn, as was the custom, "presided at the harpischord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three violoncellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.

Haydn left London towards the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

* * *

Berlioz described admirably the light and bourgeois side of the excellent Haydn, who could also be grave and sad:

"Haydn's Symphony in D belongs naturally to the kind of naïvely



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good and gay music that recalls the innocent joys of the fireside and the *pot-au-feu*. It goes and comes, never brusquely, noiselessly, in morning négligé, clean and comfortable; it hums a tune and now and then cracks its little joke; it opens the window to profit by a warm sunbeam; a poor man passes in the street, one is moved to humble pity and gives a sou or a bit of bread, and is satisfied within, and thanks the good God for having a sou and a bit of bread for the poor. Then one prudently takes an umbrella, and goes to the café to play dominoes and drink a pot of beer seasoned with inoffensive gossip; and at nine o'clock goes home, puts on a white cotton nightcap, says a prayer, gets into a good feather-bed and sleeps there in the peace of the Lord. The orchestra understood perfectly the style and ways of this amiable composition; it has drawn in its claws, mewed gently, drunk its milk with a charming gracefulness, without opening wide its great lurid eyes, without bristling its long whiskers, without shaking its tail, like a virtuous cat of the presbytery. The audience was delighted. No wonder: one likes to drink a bottle of good wine with an honest fellow when one meets him. There are so many countries where one would be obliged for that to take with him the man and the wine."*

SYMPHONY NO. 2, IN D MAJOR, OP. 73. . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schu-

*Translated by P. H.

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mann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale*, say December 20, 1877.

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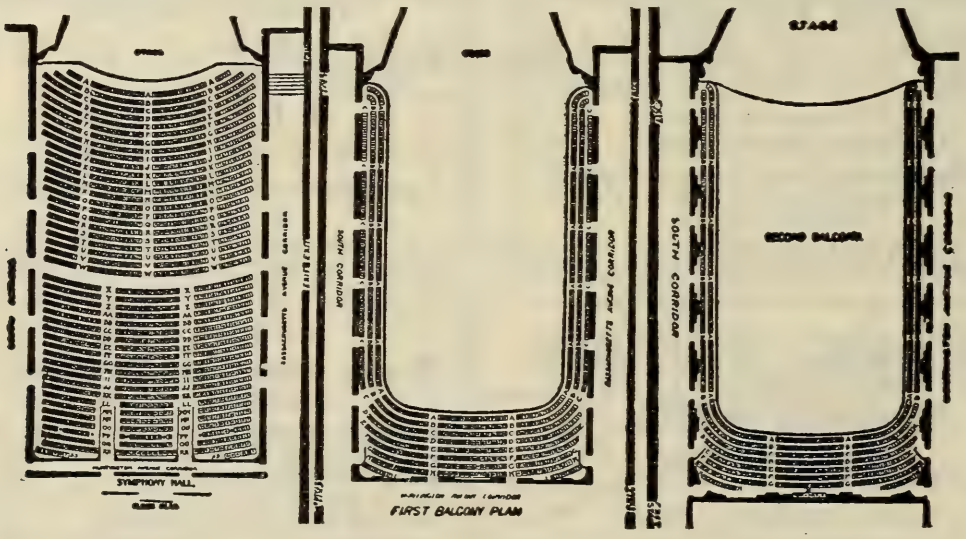
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"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.



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"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert (1842–1905), one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement

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contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first: the one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner whose "Die Symphonie nach Beethoven" (Berlin, 1898)* is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

* * *

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting, as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her life of Brahms,† says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the

*A second and somewhat revised edition was published in 1901. This second edition has been translated into English by Arthur Bles.

† "The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skillful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form."

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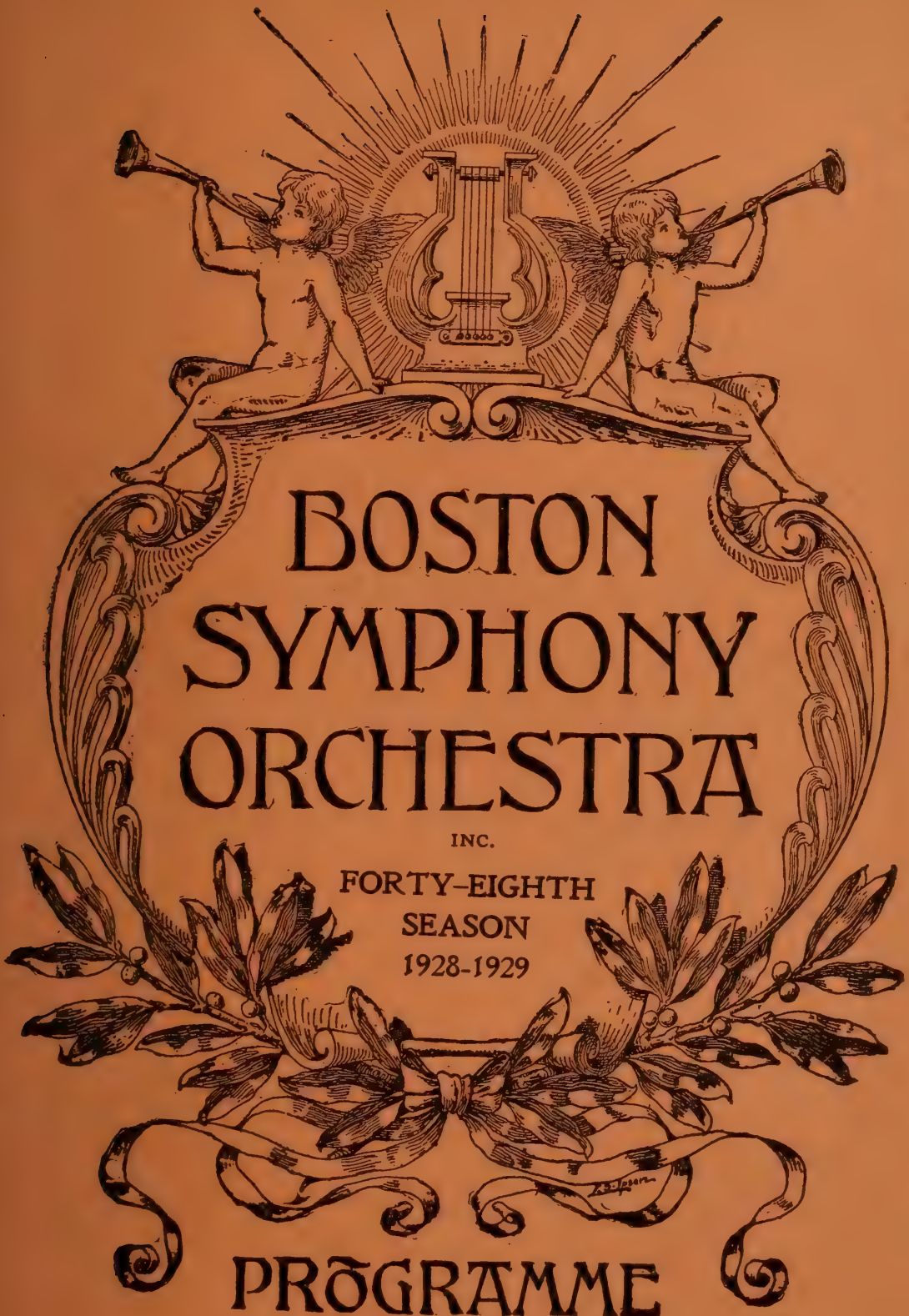
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WITH HISTORICAL AND DESCRIPTIVE
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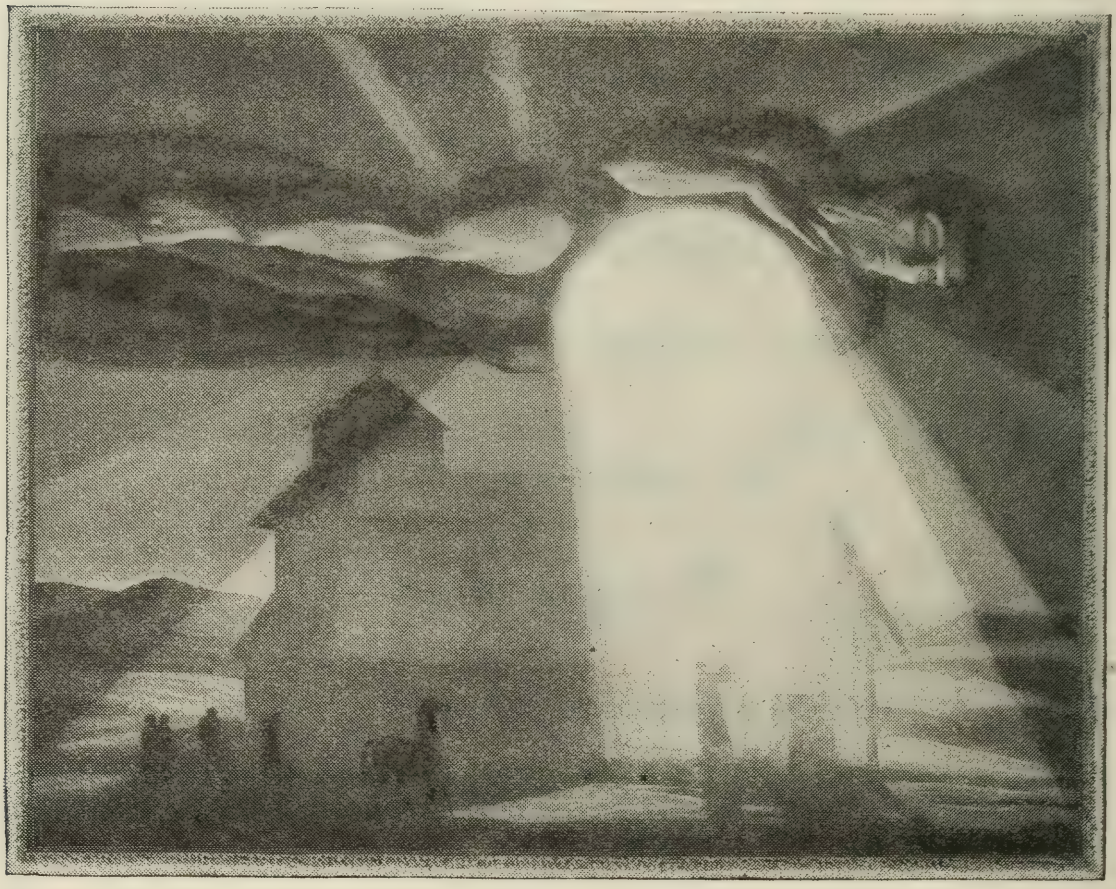
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Berlioz . . . . Overture, "Le Carnaval Romain," Op. 9

Schubert . . . . Symphony in B minor ("Unfinished")

I. Allegro moderato.
II. Andante con moto.

Schumann . . . Symphony in B-flat major, No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto più vivace; Trio II.
IV. Allegro animato e grazioso.

There will be an intermission of ten minutes after Schubert's symphony

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Overture, "The Roman Carnival," Op. 9 . . . Hector Berlioz

(Born at La Côte Saint-André, December 11, 1803; died at Paris March 9, 1869)

Berlioz's overture, "Le Carnaval Romain," originally intended as an introduction to the second act of "Benvenuto Cellini," is dedicated to Prince de Hohenzollern-Hechingen. It was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic concert, led by Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded John S. Dwight of "Mr. Fry's 'Christmas' symphony"!

The overture was composed in Paris in 1843, shortly after a journey in Germany. The score and parts were published in June, 1844.

The chief thematic material of the overture was taken by Berlioz from his opera "Benvenuto Cellini,"* originally in two acts, libretto by Léon de Wailly and Augusta Barbier. It was produced at the Opéra, Paris, on September 10, 1838. The cast was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino,

*For a full and entertaining account of this opera and its first performance, with quotations from the contemporaneous criticisms, see Adolphe Boschot's "Un Romantique sous Louis Philippe," Chap. VII (Librairie Plon, Paris, 1908).

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* * *

The success of "The Roman Carnival" overture was immediate. The applause was so long-continued that the work was repeated then and there. Berlioz gives an account of the performance in the forty-eighth chapter of his Memoirs. He first says that Habeneck, the conductor at the Opéra, would not take the time of the saltarello fast enough.

"Some years afterwards, when I had written the overture 'The Roman Carnival,' in which the theme of the Allegro is the same saltarello which he never could make go, Habeneck was in the foyer of the Salle Herz the evening that this overture was to be played for the first time. He had heard that we had rehearsed it without wind instruments; for some of my players, in the service of the National Guard, had been called away. 'Good!' said he. 'There will surely be some catastrophe at this concert, and I must be there to see it!' When I arrived, all the wind players surrounded me; they were frightened at the idea of playing in public an overture wholly unknown to theme.

"'Don't be afraid,' I said; 'the parts are all right, you are all

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talented players; watch my stick as much as possible, count your rests, and it will go.

"There was not a mistake. I started the Allegro in the whirlwind time of the transteverine dancers; the audience shouted, *'Bis!'* We played the overture again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these few words: 'Now you see what it really is!' He carefully refrained from answering me.

"Never have I felt more keenly than on this occasion the pleasure of conducting my own music, and my pleasure was doubled by thinking on what Habeneck had made me suffer.

"Poor composers, learn to conduct, and conduct yourselves well! (Take the pun if you please.) For the most dangerous of your interpreters is the conductor. Don't forget this."

* * *

The libretto of "Benvenuto Cellini" has been condemned as weak and foolish. It is also wholly fictitious.* It is enough to say that in 1532 Cellini

*It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, beng in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

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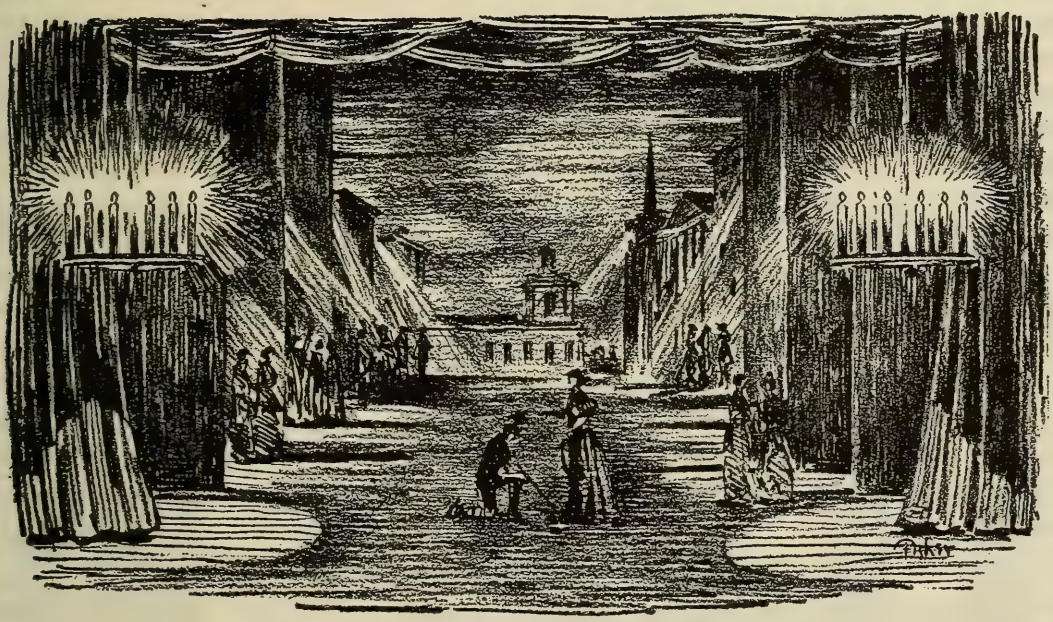
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is in Rome, called thither by the Pope. He falls in love with Teresa, daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio* will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes in the king a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon--shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

*
* *

*"Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzone, Mme. Bosman.



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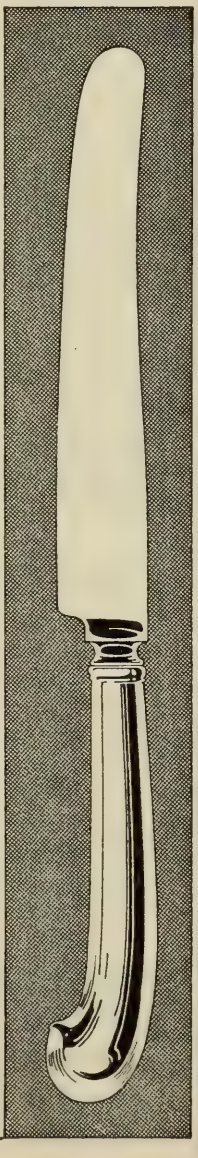
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The overture begins Allegro assai con füoco, with the chief theme, which is taken from the saltarello* danced on the Piazza Colonna in Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The English horn sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "Oh Teresa, vous que j'aime plus que ma vie, je viens savior, si loin de vous, triste et vannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then violoncellos and violins, the last-named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the

*Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semi-circle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as *"Nachtanz."* The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half-note of the *cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra, 1877).

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GLUCK, beginning life as a bare-footed peasant boy, became one of the few great composers well-to-do in worldly goods . . . The writer of fifty-four operas once went about the countryside with his violin; sleeping under hay stacks or in barns; payments for his playing often being calculated in terms of eggs or fowl.

In later days, Gluck had a house in Vienna and another in the country. In each he played the fashionably dressed gentleman; held himself with a dignity that he felt to appertain to his art and to his position in his art. His Will is worth repeating.

As nothing is more certain than death, or more uncertain than the time of it, I, the undersigned, being in full possession of my faculties, thus give my last instructions:

1. I commend my soul to the infinite mercy of God, and my body to be interred according to the rites of the Church.

2. I bequeath:
to the Poor-House, 1 florin;
to the General Hospital, 1 florin;
to the Burgher Hospital, 1 florin;
to the Normal School, 1 florin;
4 florins in all.

3. I bequeath the sum of 25 florins for 50 masses for my soul.

4. Further, I bequeath to each of my domestics still in my service at the time of my death, one year's wages.

5. I leave it entirely to the will and pleasure of my heir general to give anything to my brothers and sisters.

6. . . . I hereby appoint my dear wife, M. Anna von Gluck, nee Bergin, as my sole and exclusive heir; and that no doubts shall arise as to whether the silver and other personal property be mine or my wife's, I hereby also declare all the silver and other valuables to be the sole property of my wife, and consequently not included in my previous bequests.

Should, however, this my last Will and testament not prove valid, I hope that it may be considered legal as a codicil.

Lastly, I appoint my highly-esteemed cousin, Joseph von Holbein, Royal Hofrath, executor to this my Will, and I bequeath to him a snuff-box as a remembrance.

(Signed and Witnessed) CHRISTOPH VON GLUCK.

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tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (We here refer to the edition published in three acts.) A pantomime of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon-shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings. Berlioz wished fifteen first violins, fifteen second violins, ten violas, twelve violoncellos, and nine double-basses.

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The Trustees, relying, as they must, upon the public for the maintenance of the Orchestra, feel that its supporters should possess a full knowledge of its financial condition. Several months ago they issued a statement of the finances for the year ending July 31, 1928. This statement showed a net operating loss of $87,000, which was met in large measure by the generosity of subscribers (397 in number) to this deficit. The statement contained also an estimate of the deficit for the current year, placed at the largely increased figure of $134,000.

The reasons for this increase should be known. The total of the estimate was reached by the calculation that follows:

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The Trustees are aware that this is a large sum to seek from the public. It is nevertheless the fact that in other cities the annual deficits of the Orchestras are considerably larger than in Boston. It is also a fact that our Orchestra now occupies a foremost place among the artistic and broadly educational organizations

of its kind. As an institution it touches both the pride and the keen personal interest of a large element in the community. The Trustees are therefore confident that its support will be continued, even at the increased cost which the changing times have demanded.

In the first year after the passing of the support of the Orchestra by a single generous citizen to its maintenance by the public, the subscribers to the deficit numbered but 127. In ten years this number has mounted to 397. The Trustees believe that it is still capable of large extension. They would greatly appreciate a continuance of the help they have received, with such increase in the scale of it as individual impulse may prompt. They would welcome most of all an appreciable increase in the number of individual subscribers, of whom they believe that many share their faith in the Orchestra and their desire to hold it in its present place in the artistic life of America.

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Unfinished Symphony in B minor . . . . . Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820. It

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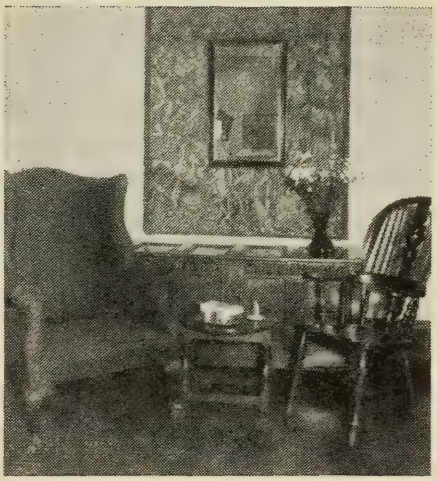
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was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to rep-

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resent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) . . . . . *Hüttenbrenner*
Symphony in B minor . . . . . *Schubert*
1. Allegro } (MS. First time.)
2. Andante }
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage } . . . . . *Herbeck*
2. Jägerglück } **(First time.)**
Symphony in A . . . . . *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine completed measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.*

Hüttenbrenner's overture was described as "respectable Kapell-

*"Some years after the discovery of the 'Unfinished' Symphony, the Friends of Music instituted a search for another missing work, often referred to as the Ninth Symphony. The archives at Gastein were ransacked. They found no trace of the work they were seeking, but unexpectedly turned up a thin bundle of original manuscripts in Schubert's handwriting containing fragments of songs—the original of the 'Trout' quintet, and four pages bearing the notation in Schubert's handwriting 'Sketches for the Scherzo of the H moll.'

"The first public performance took place on Sunday, October 30, 1927, before the radio audience of America, when the sixteen stations of the Columbia Broadcasting System played the two movements of the Symphony and then surprised the audience by playing Schubert's sketches for the third movement, orchestrated by Mitya Stillman of New York."—R. L. Dinyon.



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meistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868. The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel, conductor. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

SYMPHONY NO. 1, IN B-FLAT MAJOR, OP. 38 . . ROBERT SCHUMANN

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856)

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father; after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik,* founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone; "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841,

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and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it towards the end of that year.)

Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Towards the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." On January 17–23, 1841, she wrote that it was not her week to keep the diary, "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . .

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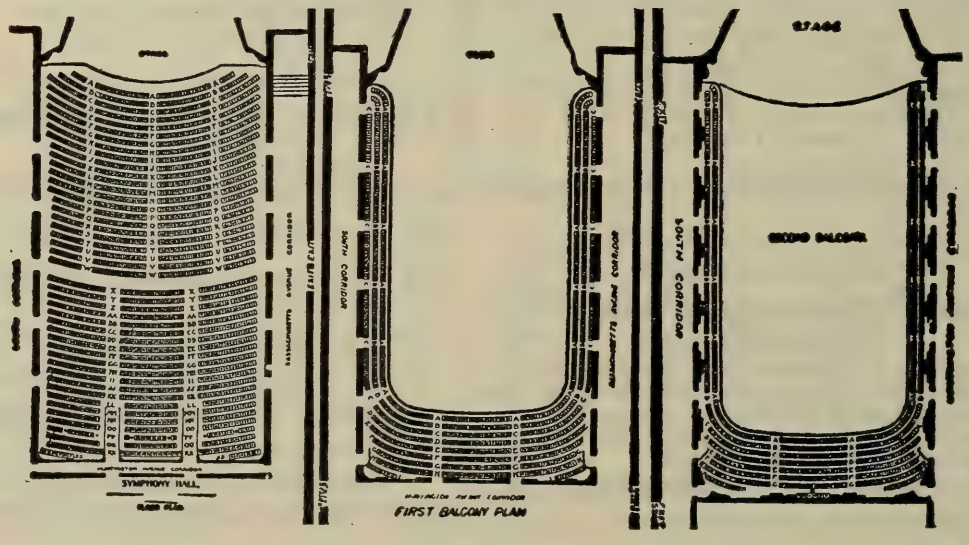
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The symphony is nearly finished. I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of this great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by . . . gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26. "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27; Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

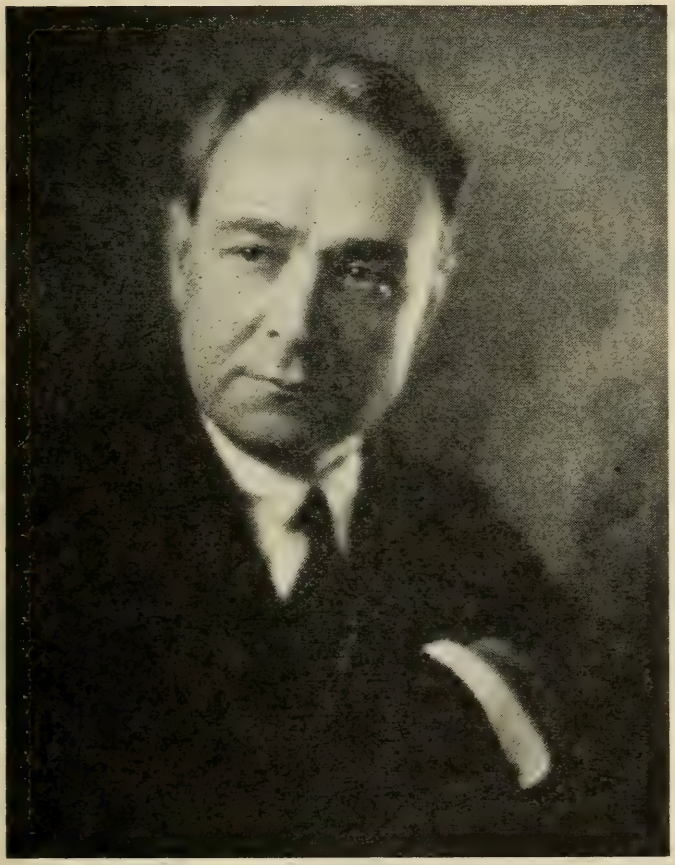


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Clara wrote to Emilie Liszt after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara; and I shall paint her therein with flutes, oboes, and harps."

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb und schwer,
Fliegst drohend über Land and Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb und feucht,
Was hast Du all' mein Glück verscheucht?

Was rufst Du, Thränen in's Gesicht
Und Schatten in der Seele Licht?
O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been turned into prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou has frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

* * *

The original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

* * *

The symphony was first performed, from manuscript, at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The programme was as follows:—

Chorus, "Des Staubes eitel Sorgen" . . . . . *Haydn*
Adagio und Rondo from Concerto in F minor . . . . . *Chopin*
CLARA SCHUMANN.

Aria from "Iphigenie" (*sic*) . . . . . *Gluck*
H. SCHMIDT.

Allegro . . . . . *R. Schumann*
Song without words . . . . . *Mendelssohn*
Piece . . . . . *Scarlatti*
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CLARA SCHUMANN and MENDELSSOHN.

"Widmung," "Die Löwenbraut" . . . . . *R. Schumann*
"Am Strande" . . . . . *C. Schumann*
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Duo Concertante for Melophone and Violoncello
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Fantasie on Themes from "Moses" . . . . . *Thalberg*
CLARA SCHUMANN.

The melophone was a forerunner of the modern reed organ. It was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

* * *

On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated:

Introduzione und Allegro vivace.
Larghetto und Scherzo.
Allegro animato.

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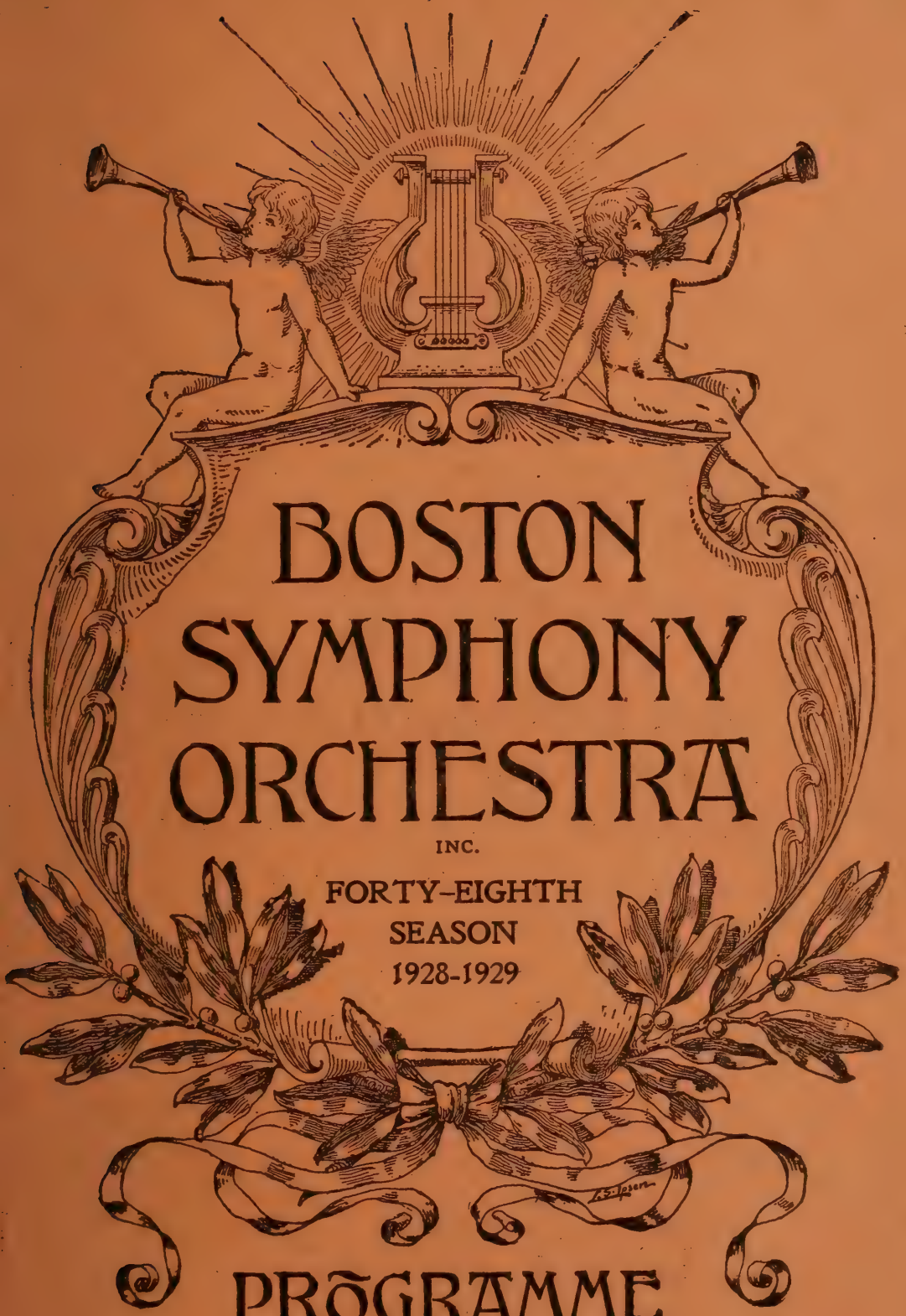
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Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. *(E-flat Clarinet)*	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Voisin, R.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Lafosse, M.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Raichman, J.
		Mann, J.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Ludwig, C.
Adam, E.	Caughey, E.	Polster, M.	Sternburg, S.
			White, L.

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.

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TUESDAY AFTERNOON, APRIL 2
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Franck . . . . . Symphony in D minor

I. Lento; Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

Wagner . . . . . "Forest Murmurs" from "Siegfried"

Wagner . . . . Prelude and Love-Death, "Tristan and Isolde"

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

There will be an intermission of ten minutes after the symphony

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Symphony in D minor, for Orchestra . . . César Franck

(Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that year.

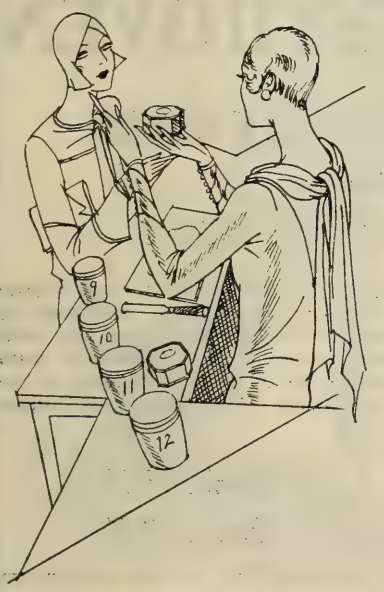
The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his life of Franck† gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the com-

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

†Translated by Mrs. Newmarch.

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mittee—what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

* * *

Vincent d'Indy in his Life of Franck describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex,

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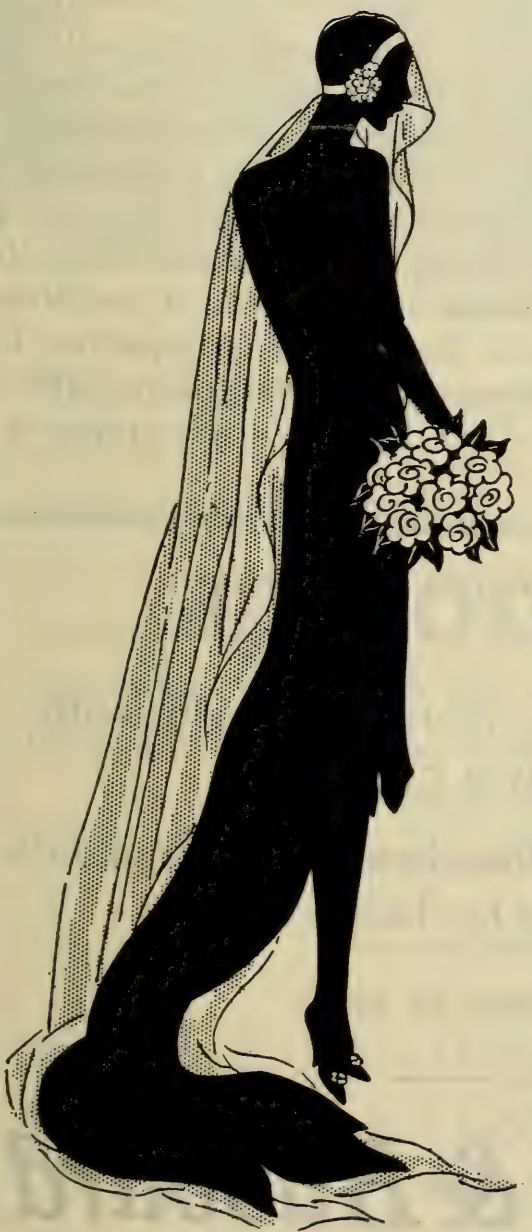
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and saying particularly that this symphony was "the affirmation of impotence pushed to dogma." Perhaps Gounod made this speech; perhaps he didn't; some of Francks disciples are too busy in adding to the legend of his martyrdom.

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement (violoncellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarked in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the *'Muss es sein?'* (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the

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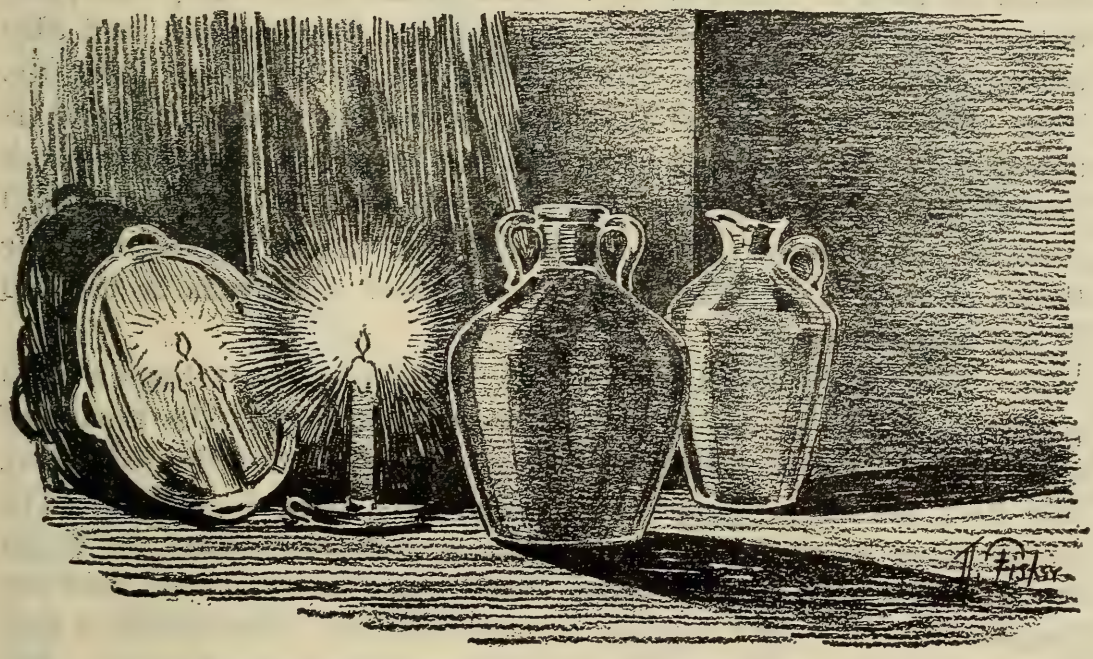
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[*No. 4 of a series*]

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Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the



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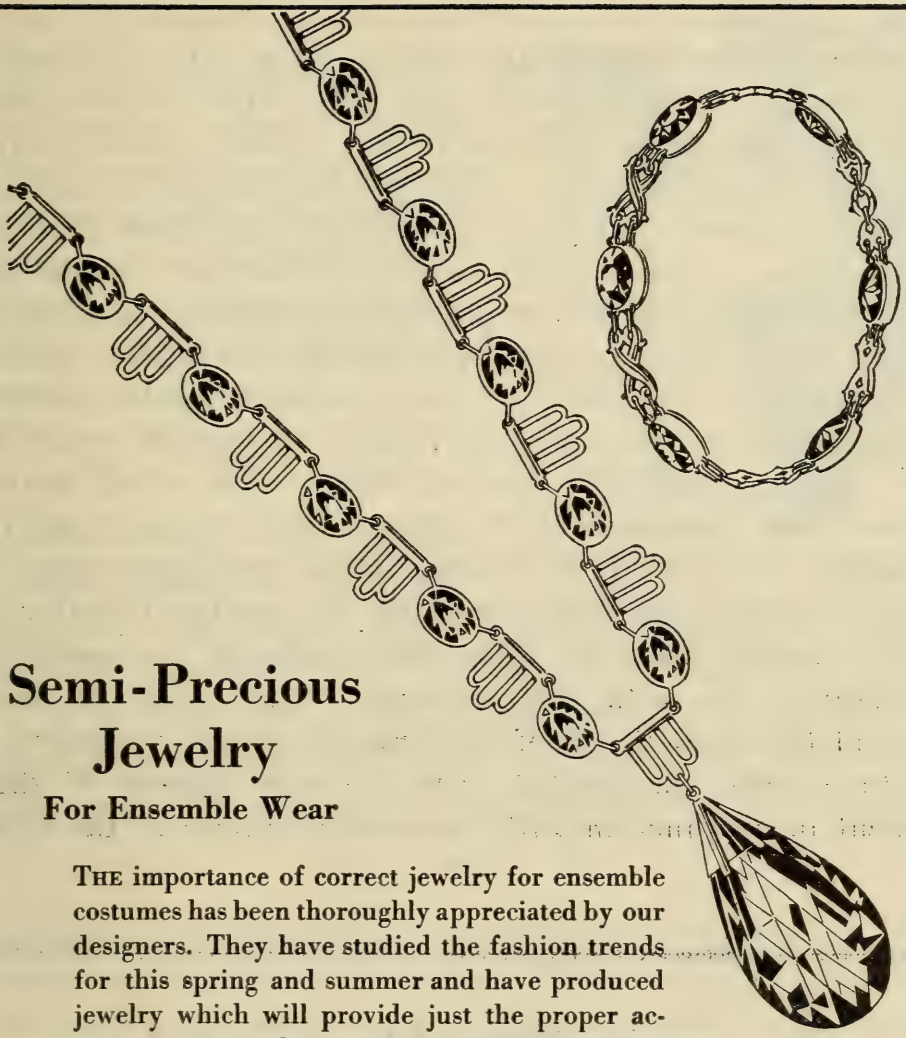
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opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures, the chief theme appears, dolce cantabile, in violoncellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in violoncellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

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Berlioz seemed to have an unhealthy penchant for falling off the cliffs of the Riviera. But the yarn about Tchaïkovsky seems the most incredible of all. Under the spell of a mood he stood up to his neck in an icy Russian river, hoping to contract pneumonia that he might die an apparently natural death. Luckily, the only result of his immersion was the discomfiture of wet clothing.

[*No. 19 of a series*]

The great composers lived on an average but about 60 years. Of the long lived, Handel passed away at 74; Haydn at 77; Wagner died at 70; while Bach lived to be 65 and Verdi 87 . . . Of those who died in comparative youth were Schubert, who lived 31 years; Mozart 34; Weber 40; and Scriabin 44; Bizet also died comparatively young.

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"Forest Murmurs," from "Siegfried," Act II., Scene 2

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" ("Life and Stir of the Forest," or "Forest Murmurs"). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy* makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a

*The spelling of the names of certain characters of the "Ring" is one of Mr. Shaw's invention.

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great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fifner is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the

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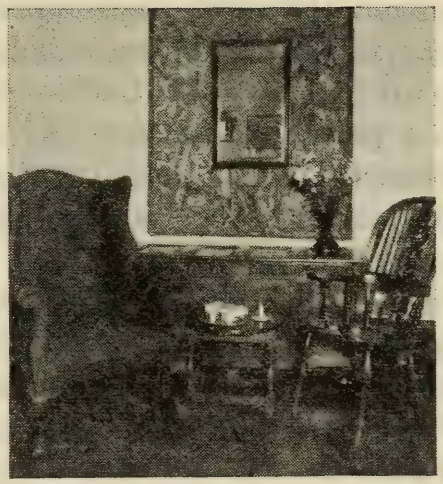
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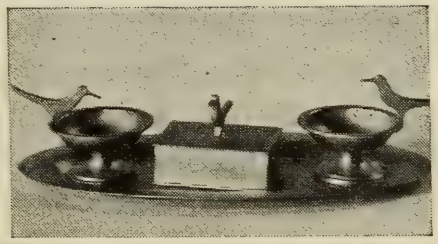
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hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and tempo, in violoncellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, August 16,

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1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide, Forest Bird, Lilli Lehmann.

The first performance in America was at the Metropolitan, New York, November 9, 1887. The Wanderer, Fischer; Siegfried, Alvary; Alberich, von Milde; Mime, Ferenczy; Fafner, Elmblad; Brünnhilde, Lehmann; Erda, Brandt; Forest Bird, Seidl-Kraus.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

The first performance of "Waldweben" in Boston was at a Theodore Thomas concert, May 11, 1881.

Prelude and "Love-Death" from "Tristan and Isolde"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

This "action" in three parts was performed for the first time at the



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Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

The first performance in Boston was at the Boston Theatre, April 1, 1895.‡

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.

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sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

Wagner wrote this explanatory programme:

"A primitive old love poem,* which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As

*The story was known to poets long ago; to the Norman minstrel, Berould, somewhere in the middle of the twelfth century; to the German Eilhard von Oberge a little later; to English writers in the thirteenth century.—Ed.

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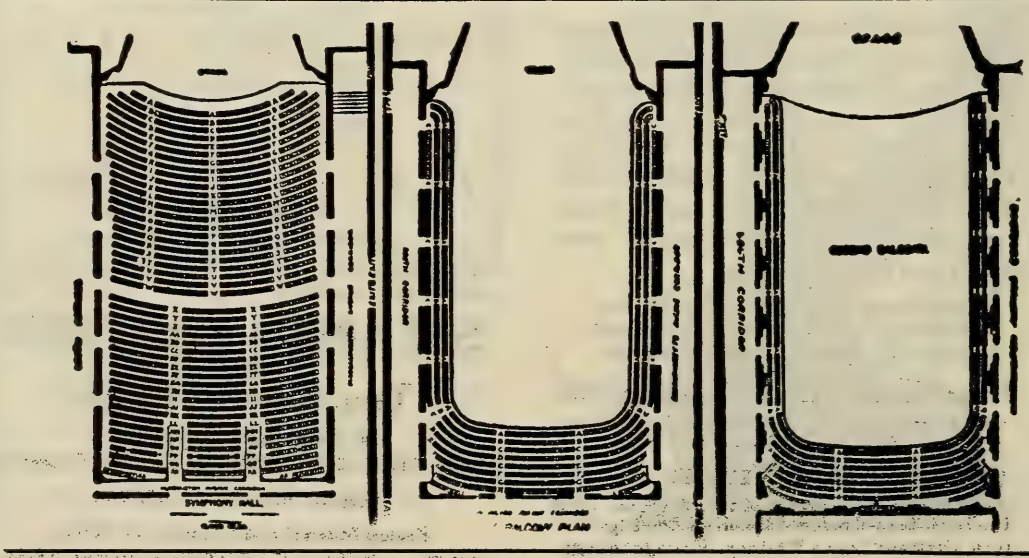
the result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains; longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it death? Or is it the hidden wonder-world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

ENTR' ACTE

STRAVINSKY'S NEW BALLET

(The Paris Correspondent of the London *Daily Telegraph,* dating his letter Dec. 1, 1928.)

Mme. Ida Rubinstein's Russian ballet is nothing if not fruitful in new works. This week before a packed house at the Opera, Igor Stravinsky conducted his new ballet, "Le Baiser de la Fée," described by the author as an allegory inspired by the muse of Tchaikovsky.



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Everyone knows the cult of Tchaikovsky professed by Stravinsky; in the fabrication of this ballet the *parti pris* is evident. Nevertheless the score contains some beautiful music, especially in the interludes connecting the four tableaux on which the slender plot is strung.

A fairy marks with her kiss a small boy and steals him from his mother. Later, when he has grown up she steals him again from his fiancée, and carries him off to her dwelling. In the village fête scene we hear far-off echoes of a "Petrouchka" toned down as it were, and all the ironic brilliancy softened into reminiscence.

The orchestration still shows the hand of a master. Some poignant effects are obtained by the use of the flutes in their low register; and certain flute "runs" at the end of the second tableau create an indescribable melancholy. The "Berceuse des Demeures Éternelles" with which the work concludes has a tender sentiment not often met with in the works of Stravinsky. But one cannot help feeling that the actual quotation of familiar Tchaikovsky melodies in an original score is an artistic blunder.

Two other new ballets have also been produced. "Nocturne," a ballet in a Spanish setting to a pot-pourri of music by Borodin, orchestrated by Nicholas Tcherepnine; and "La Princesse Cygne" from Rimsky-Korsakov's "Tsar Saltan." Choreographically the latter ballet is one of the most successful of Mme. Rubinstein's productions. Alexandre Benois had painted for it a sumptuous decor, recalling the splendors of the early production of the Diaghilev ballet.

Mme. Rubinstein herself as Princess Cygne danced better than in any other ballet, and the entire troupe seemed completely in its element. A special word of praise is due to Mme. Nijinska who was responsible for the choreography of the three ballets. The orchestra was efficient under the direction of M. Walther Straram.

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Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time in the Gewandhaus at Leipsic, November 1, 1862. At a concert organized by Wendelin Weissheimer for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall was nearly empty, but the Prelude was received with so much favor that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868.*

One critic wrote of the Prelude, "The overture, a long movement in moderate march tempo, with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkzeitung* wrote in terms of enthusiasm. The *Signale's* critic was bitter in opposition. He wrote at length, and finally characterized the Prelude as "a chaos," a 'tohu-wabohu' and nothing more." For an entertaining account of the early adventures of the Prelude, see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pages 163–209.

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C Major is well maintained.

2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to

*The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hözel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House. New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt. Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne").

Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody for the fragment of Sachs's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the prelude to my 'Meistersinger' again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears to-day in the score, that is, containing the clear outlines of the leading themes of the whole drama." One night when he had sketched the theme of Pogner, "Das schöne Fest Johannistag," he heard suddenly the mad laughter, horrible whimpering, and frightful howling of his servant Lieschen attacked with hysterical convulsions.

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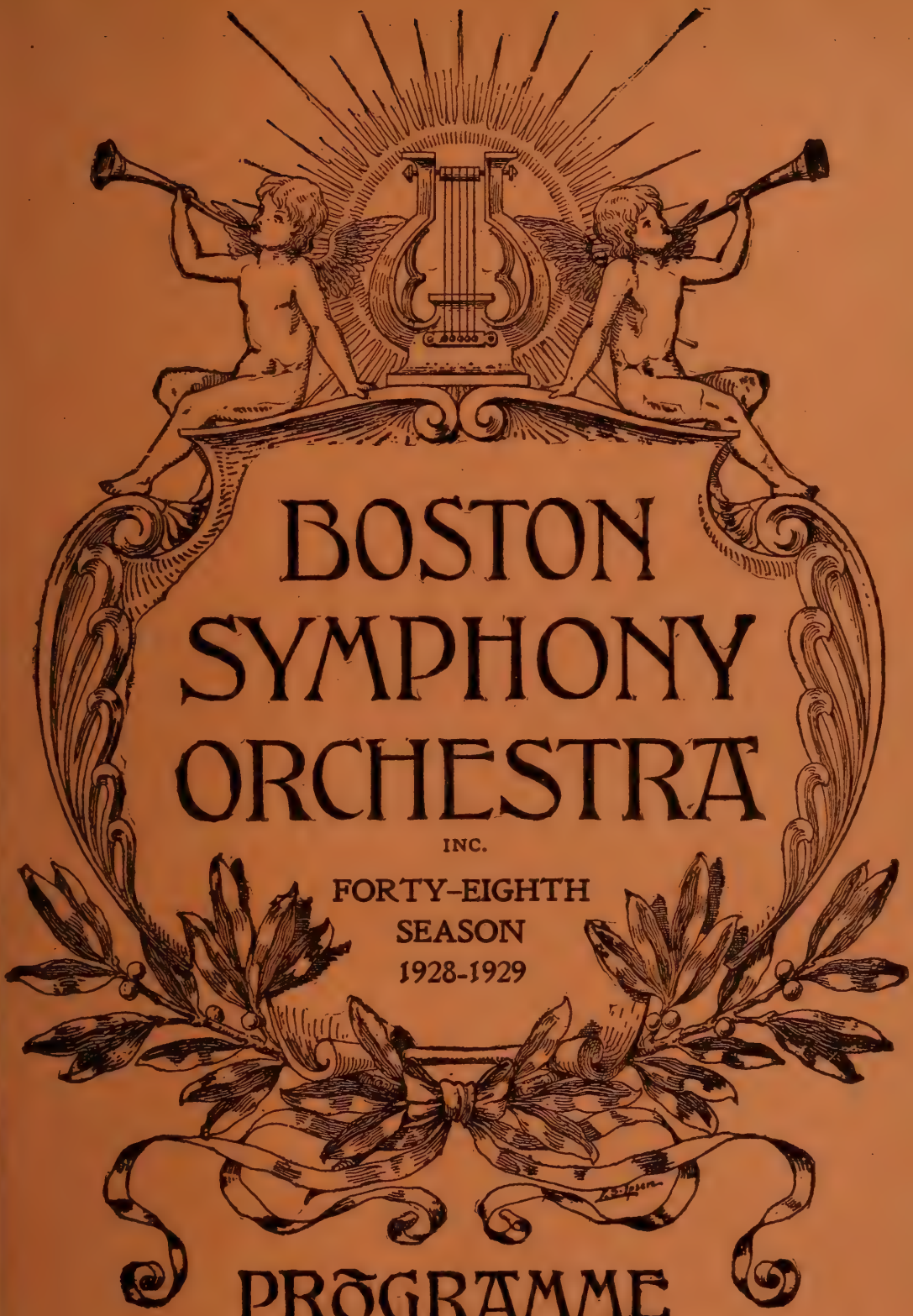
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FORTY-EIGHTH SEASON, 1928–1929

Programme

TUESDAY AFTERNOON, APRIL 23, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Foote . . . . Suite in E major, Op. 63 for String Orchestra

I. Prelude.
II. Pizzicato and Adagietto.
III. Fugue.

Debussy . . . . . "Prélude à l'Après-Midi d'un Faune"
("Prelude to the Afternoon of a Faun")
Eclogue by S. Mallarmé

Dukas . . "L'Apprenti Sorcier" ("The Sorcerer's Apprentice")
Scherzo (After a ballad by Goethe)

Tchaikovsky . . . . Symphony No. 5 in E minor, Op. 64

I. Andante.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale: Andante maestoso; Allegro vivace.

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Suite, E major, Op. 63, for String Orchestra. . Arthur Foote

(Born at Salem, Mass., on March 5, 1853; now living in Newton Centre, Mass.)

When this Suite was performed for the first time at the concerts of the Boston Symphony Orchestra in Boston, Mr. Fiedler, conductor, on April 16, 17, 1909, Mr. Foote kindly furnished the following sketch of the composition:—

"The Suite was finished in 1907, but with a different second movement; the second movement played to-day was written in 1908.

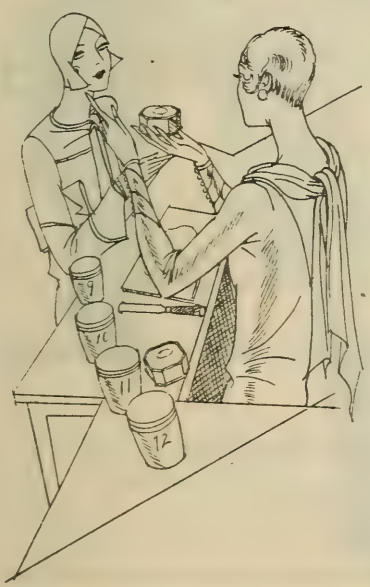
"The Prelude, E major, 2-2, is brief, and is based throughout on the first phrase of eight notes; it is of flowing melodic character, with much imitation among the several voices.

"The Pizzicato, A minor, 6-8, is continuously so; it is interrupted by an Adagietto, F major, 3-4, which is played with the bow (*arco*), the instruments being muted.

"The Fugue is in E minor, 4-4, and is pretty thoroughly planned out, with a long pedal point just at the last return of the theme; there are no inversions or augmentations, etc. The first four notes of the theme are heard often by themselves, and, if those notes are observed by the listener at their first entrances, the fugue will be very clear at first hearing."

The Suite, dedicated to Max Fiedler, was published in 1909.

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Prelude to "The Afternoon of a Faun (after the Eclogue of Stéphane Mallarmé)" . . . . Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the

*Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a college. In 1874–75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vatek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translated into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899. At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d'Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900). In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

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United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight his understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Gosse gave this explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple,

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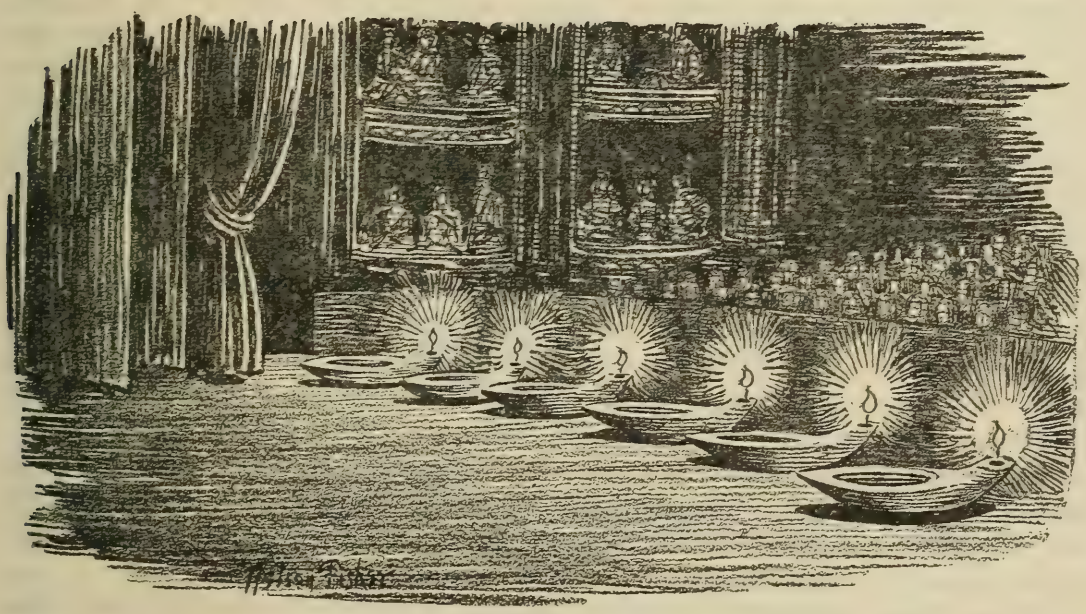
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[*No. 5 of a series*]

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sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It



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supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, trés modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

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THE royal prerogative of genius has produced strange eccentricities in certain composers . . . Not possessing money enough to buy a pistol, Schumann attempted suicide by jumping into the Rhine. Pulled out . . . two years later he died in an asylum.

Berlioz seemed to have an unhealthy penchant for falling off the cliffs of the Riviera. But the yarn about Tchaïkovsky seems the most incredible of all. Under the spell of a mood he stood up to his neck in an icy Russian river, hoping to contract pneumonia that he might die an apparently natural death. Luckily, the only result of his immersion was the discomfiture of wet clothing.

[*No. 19 of a series*]

The great composers lived on an average but about 60 years. Of the long lived, Handel passed away at 74; Haydn at 77; Wagner died at 70; while Bach lived to be 65 and Verdi 87 . . . Of those who died in comparative youth were Schubert, who lived 31 years; Mozart 34; Weber 40; and Scriabin 44; Bizet also died comparatively young.

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"The Sorcerer's Apprentice" (after a Ballad by Goethe)

Paul Abraham Dukas

(Born at Paris, October 1, 1865; now living at Paris)

Goethe's ballad "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in a Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.

Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

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Subscriptions to date	91,952.67
Balance required to meet estimate . . .	43,047.33

Endowment Fund	$294,294.97
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Work my wonders too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

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See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Ever seems the flood to fill.
Lord and master, hear me call!
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

* * *

The scherzo is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, bass drum, cymbals, triangle, Glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and violoncellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is

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now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

Symphony No. 5, in E minor, Op. 64 . Peter Iljitsch Tchaikovsky

(Born at Votinsk,* in the government of Viatka, Russia, May 7,† 1840; died at Leningrad, November 6, 1893)

Tchaikovsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exter-

*See Entr'acte "Tchaikovsky's Votinsk House" by Victor Belaieff.

†This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).



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List of Works Performed at these Concerts during the Season 1928-1929

Bach		
Brandenburg Concerto No. 4 in G major for Violin, Two Flutes and String Orchestra	I.	February 5
Beethoven		
Symphony No. 3 in E-flat major, "Eroica," Op. 55	I.	February 5
Berlioz		
Overture, "Le Carnaval Romain," Op. 9	III.	March 12
Brahms		
Symphony No. 2 in D major, Op. 73	II.	February 26
Debussy		
"Prelude à l'Apres-Midi d'un Faune" ("Prelude to the Afternoon of a Faun") Eclogue by S. Mallarmé	V.	April 23
Dukas		
"L'Apprenti Sorcier" ("The Sorcerer's Apprentice") Scherzo (After a Ballad by Goethe)	V.	April 23
Foote		
Suite in E minor for String Orchestra	V.	April 23
Franck		
Symphony in D minor	IV.	April 2
Handel		
Concerto Grosso for String Orchestra in B minor, No. 12	II.	February 26
Haydn		
Symphony in G major, "The Surprise" (B. & H. No. 6)	II.	February 26
Mozart		
Symphony in C major, No. 41, "Jupiter" (K 551)	I.	February 5
Schubert		
Symphony in B minor ("Unfinished")	III.	March 12
Schumann		
Symphony in B-flat major, No. 1, Op. 38	III.	March 12
Tchaikovsky		
Symphony No. 5 in E minor, Op. 64	V.	April 23
Wagner		
"Forest Murmurs" from "Siegfried"	IV.	April 2
Prelude and Love-Death, "Tristan and Isolde"	IV.	April 2
Prelude to "The Mastersingers of Nuremberg"	IV.	April 2

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The subscription rates for the series of six concerts will be slightly higher. The new rates will be announced in the renewal subscription cards, which will be mailed to present ticket holders for signature about May 10th.

Present subscribers have an option until June 1st to retain their seats for next season (1929-1930), payment to be made by November 1st.

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LULLI.....“Fermez vous pour jamais, mes yeux”
HANDEL (Acis and Galatea)...Would You gain the tender Creature
BEETHOVEN.....“Adelaïde”
PURCELL (Dido and Aeneas)....When I am Laid in Earth

II.

SCHUBERT.....Hoffnung
SCHUBERT.....Der Jungling an der Quelle
SCHUMANN.....Ich hab im Traum Geweinet
SCHUMANN.....Geisternahe
BRAHMS.....O, wusst ich doch der Weg zuruck
BRAHMS.....O, Komme, holde Sommer Nacht

III.

NEGRO SPIRITUALS:

Wade in de Water.....Arranged by Edward Boatner
I want two wings.....Arranged by Roland Hayes
Campmeetin'.....Arranged by Roland Hayes
Deep River.....Arranged by H. T. Burleigh
New Born Again.....Arranged by Heilmann
Were You There.....(Unaccompanied)

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minated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.' "

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager

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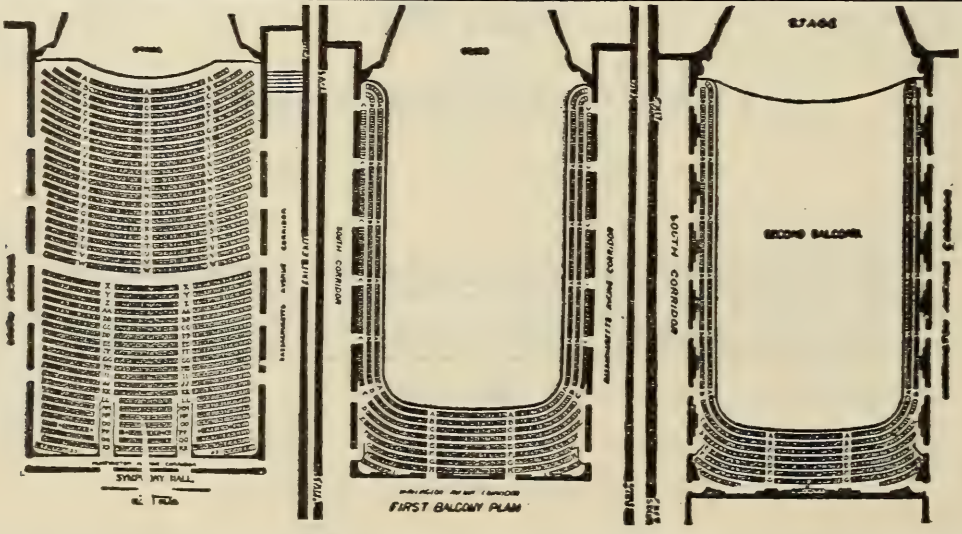
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who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

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Mr. Percival was one of a group of four professional voices from the Studio singing excerpts from "Carmen" with The People's Symphony Orchestra at Repertory Theatre, March 17. The other three were Mmes. Condè and George and Mr. Lautner.

Mr. N. M. Jansky in *The Transcript:* "It would be difficult to find a more evenly balanced group of singers than these four. Each had something significant to do and all sang smoothly together in ensemble.

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